

Annual Atwood Bibliography 2016

Ashley Thomson and Shoshannah Ganz

This year's bibliography, like its predecessors, is comprehensive but not complete. References that we have uncovered—almost always theses and dissertations—that were not available even through interlibrary loan, have not been included. On the other hand, citations from past years that were missed in earlier bibliographies appear in this one so long as they are accessible.

Those who would like to examine earlier bibliographies may now access them full-text, starting in 2007, in Laurentian University's [Institutional Repository in the Library and Archives section](#). The current bibliography has been embargoed until the next edition is available. Of course, members of the Society may access all available versions of the *Bibliography* on the Society's website since all issues of the *Margaret Atwood Studies Journal* appear there.

Users will also note a significant number of links to the full-text of items referenced here and all are active and have been tested on 1 August 2017. That said—and particularly in the case of Atwood's commentary and opinion pieces—the bibliography also reproduces much (if not all) of what is available on-line, since what is accessible now may not be obtainable in the future. And as in the 2015 *Bibliography*, there has been a change in editing practice—instead of copying and pasting authors' abstracts, we have modified some to ensure greater clarity.

There are a number of people to thank, starting with Dunja M. Mohr, who sent a citation and an abstract, and with Desmond Maley, librarian at Laurentian University, who assisted in compiling and editing. Thanks as well to Laurentian's interlibrary loan crew, headed by Lina Beaulieu and including Marlene Bonin, Aline Kraus, and Rachelle Larcher. Finally, thanks to the ever-patient Karma Waltonen, editor of this journal. As always, we would appreciate that any corrections to this year's edition or contributions to the 2017 edition be sent to athomson@laurentian.ca or shganz@grenfell.mun.ca.

Atwood's Works

Alias Grace. Translated by María Antonia Menini. Barcelona: B de Bolsillo, 2016. Reprint of Spanish translation of *Alias Grace* originally published in 1998.

Als Laatste Het Hart [The Heart Goes Last]. Translated by Lidwien Biekmann. Zoetermeer: Uitgeverij XL, 2016. Large print ed. Dutch translation of *The Heart Goes Last* originally published in 2015.

Angel Catbird. Milwaukie OR: Dark Horse Books, 2016. Vol. 1. Story by Margaret Atwood; illustrations by Johnnie Christmas; colors by Tamara Bonvillain. 82 pp. "On a dark night, young genetic engineer Strig Feleedus is accidentally mutated by his own experiment when his DNA is merged with that of a cat and an owl" (Publisher).

Bezzumnyi Addam [MaddAddam]. Translated by T. Borovikova. Moskva: Izdatel'stvo "E," 2016. First Russian translation of *MaddAddam*.

Bie Ming Ge Lei Si [Alias Grace]. Translated by Mei Jianghai Yi. Shanghai: Shanghai yi wen chu ban she, 2016. Reprint of Chinese translation of *Alias Grace* first published in 2009.

"[Cartoons]." *The Secret Loves of Geek Girls*. Ed. Hope Nicholson. Milwaukie, OR: Dark Horse Books, 2016. 14-17. Includes four cartoons titled as follows: "Comics" (p. 14), "Paper Dolls" (p. 15), "Glasses" (p. 16), and "Contacts" (p.17).

“Celle qui a tout fait sauter.” *Liberté* 312 (Summer 2016): 37–38. “En 1961, *La belle bête* [de Marie-Claire Blais] révélait aux étudiants de l’Université de Toronto une toute nouvelle idée de la littérature... et du Québec.”

Chi Huo [*Eating Fire: Selected Poetry 1965-1995*]. Translated by Zhou Zan Yi. Zheng zhou: He nan da xue chu ban she, 2015. Chinese translation of *Eating Fire: Selected Poetry 1965-1995*

Czarci Pomiot: “*Burza*” Szekspira Opowiedziana Na Nowo [*Hag-Seed: William Shakespeare’s The Tempest Retold*]. Translated by Lukasz Wiczak. Poznan; Wroclaw: Wydawnictwo Dolnoslaskie—Publicat, 2016. First Polish translation of *Hag-Seed*.

“[Deleted Scene from Atwood’s Favourite Shakespeare Play].” *Goodreads* 19 April 2016. Online.

In response to a query from the Goodreads Team about whether she could come up with a deleted scene from her favourite Shakespeare play (marking the 400th anniversary of his death), Atwood submitted the following:

My upcoming book *Hag-Seed* re-imagines Shakespeare’s *The Tempest*. In honor of Shakespeare Week, here’s a ‘deleted scene’ from Shakespeare’s play! *Before the tempest. Prospero and Miranda, seated at a table with dishes and goblets, in front of the entrance to Prospero’s cave.* Prospero: Tis past the hour. Miranda: Well past! I faint for hunger! Prospero (*calls*): Thou toad! Thou fen! Thou cup of dung! Thou wart! Laggard, bring forth the viands! Caliban (*within*): They’re not cooked through. Prospero: Wherefore not cooked! Thou freckled malice, out! Thou’re pinched by goblins else! Produce our meal!

Caliban (*comes forth, bearing a dish*): Here’s pig-nuts for you. May they choke your craw! Miranda: Pig-nuts! Once more? ‘Tis the fourth time this week! I hoped there might be berries, or a fish...Caliban: Dig other foods thyself, if thou be squeamish. Talk sweeter, if thou wish for sweeter dinners! Prospero (*tasting*): Faugh, toadstool! Hast a mind to poison us? Caliban: Vapours bloat your bellies! May you rot! Gladly I would have poisoned you full oft, And danced with tenfold joy while you lay writhing, Had not your imps prevented! Prospero: For this thou shall be twisted into knots, Flung into mires, thy tendons twanged like strings...

Ariel appears, invisible. Ariel: Master, the ship approaches, as foretold. Prospero (rising): Bring me my magic garment! Here’s my luck! Mine enemies, and sailed within my reach! Thunder, I say, and darkest clouds boil forth, The portrait of mine anger! Ariel, strike! (*Exit*) Caliban: Oho! He’s left the wench all unattended! And so this chance may prove my luck as well!

Available from: <https://www.goodreads.com/questions/729172-can-you-a-come-up-with-a-deleted-scene>.

Der Report der Magd: Roman [*The Handmaid’s Tale*]. Translated by Helga Pfetsch. Berlin: Berlin Verlag Taschenbuch, 2106. Reprint of German translation of *The Handmaid’s Tale* first published in 1987.

Die Steinerne Matratze Erzählungen [*Stone Mattress: Nine Tales*]. Translated by Monika Baark. Berlin: Berlin Verlag, 2016. First German translation of *Stone Mattress: Nine Tales*.

“The Full Moon Shopping Mall.” *First Light: A Celebration of the Life and Work of Alan Garner*. Ed. Erica Wagner. London: Unbound, 2016. 21-25. Short story.

“Gabrielle Roy.” *Bâtisseurs d’Amérique: Des Canadiens français qui ont fait l’histoire*. Eds. André Pratte et Jonathan Kay. Montréal: Les Éditions La Presse, 2016. 29-58. French translation of

chapter that appeared in *Legacy: How French Canadians Shaped North America*.

“Gabrielle Roy.” *Legacy: How French Canadians Shaped North America*. Eds. André Pratte and Jonathan Kay. Montreal: Signal/McClelland & Stewart, 2016. 233-256. A French translation of this chapter appears in *Bâtisseurs d'Amérique: des Canadiens français qui ont fait l'histoire*. The chapter itself was also published by *Maclean's* on 22 March 2017: <http://www.macleans.ca/margaret-atwood-gabrielle-roy-in-nine-parts/>.

God Potopa [The Year of the Flood]. Translated by T.P. Borovikovi. Moskva: Izdatel'stvo “E,” 2016. Reprint of Russian translation of *The Year of the Flood*, originally published in 2011.

“Grassy Narrows; Prospering While Cherishing the Land.” *Globe and Mail* 1 December 2016 Section: Comment: A13. With Vincent Lam and Miriam Toews.

Excerpt: The homepage of the Asubpeeschoseewagong Netum Anishinabek, or Grassy Narrows First Nation, asks: “How do we make a living from the earth without destroying it? How do we maintain a culture in a swiftly shifting world?” The answers to these questions will determine our country's collective future.

As writers in Canada, we are deeply concerned with our national story. For indigenous peoples, whose ancestors have lived here for millennia, Canada's story features marginalization, rights violations, and loss of territory and livelihood. Sadly, mercury contamination of the English Wabigoon watershed, the traditional lands of the Grassy Narrows and Wabaseemoong (Whitedog) First Nations, is part of this story. Between 1962 and 1969, a pulp and-paper mill released 10 tonnes of mercury into the Wabigoon River in Northwestern Ontario.

Dryden Chemicals Ltd. was producing bleach to whiten pulp for paper. The government of Ontario permitted this waste to be dumped. Mercury-fouled rivers, lakes and fish. Today there is mercury in fish as far as 150 kilometres from the now-infamous mill. Residents suffer Minamata disease symptoms, which include impaired vision, hearing, taste, touch, co-ordination and balance.

Mercury concentrates as it moves up the food chain through plants and animals. Much of the fish in the area—walleye and northern pike—are now unsafe to eat. Mercury pollution also poisoned an economy, a community and a way of life that was once intrinsically linked to the region's natural richness. Prior to this environmental disaster, the watershed boasted 90-per-cent employment from commercial fisheries, tourism and sport fishing. In 1970, commercial fishing was prohibited for health reasons. By 1973, 80 per cent of local residents were receiving public assistance.

In 1975, medical experts conducted studies indicating mercury poisoning and Minamata disease in Grassy Narrows and made their findings known to the Canadian government. Dr. Masazumi Harada wrote about an encounter with a local police officer, “He kept speaking to my confused face: ‘Doesn't Minamata disease make people drink alcohol and become vicious?’ “In 1986, the corporate polluter, federal and provincial governments pooled funds to establish the Mercury Disability Board to compensate affected people. This has proved minimal. During a change in corporate ownership, the government released Dryden Chemicals and took responsibility for this tragic issue. It has not yet acted responsibly to remedy it.

In 2010, it was determined that 58.7 per cent of people studied from both the Grassy Narrows and Whitedog reservations had been affected by mercury, although only 15 per cent were receiving Mercury Disability Board compensation. More recently, researchers concluded that 90 per cent of people studied in Grassy Narrows and Whitedog showed signs of mercury

poisoning. The research speculates an ongoing source of mercury contamination. Chillingly, a former mill worker, Kas Glowaki, confessed to participating in the burial of 50 barrels of salt and liquid mercury behind the mill in 1972. If this is true, these may still be contaminating the area. Thus far, the government of Ontario has dismissed Mr. Glowaki's confession and has failed to locate this reported toxic mercury dump.

The story's only bright light: Expert reports say it's possible to remediate the site. The fish could be made safe to eat again. Members of Grassy Narrows have taken a leading advocacy role—presenting at the United Nations; lobbying government; and engaging in peaceful public protests. Premier Kathleen Wynne has stated, "There is no doubt in my mind that there are disabilities that have come about because of the pollution of the water." Yet there has been no provincial commitment to clean up the site.

Grassy Narrows Chief Simon Fobister Jr. has called upon the government to take action now and clean up the river. The story of Canada must answer the Asubpeeschoseewagong Netum Anishinabek questions this way: Together, we will build prosperity while cherishing this land. Our cultures will meet in dialogue and mutual respect. What has been wounded, we will seek to heal. We will stand with Grassy.

Available from: <https://www.theglobeandmail.com/opinion/prospering-while-cherishing-the-land-we-stand-with-grassy/article33110143>.

Hag-Seed: The Tempest Retold. Toronto: Knopf Canada, 2016. Also published in the US and UK by Hogarth. Summary: Felix is at the top of his game as artistic director of the Makeshiweg Theatre Festival. His productions have amazed and confounded. Now he's staging a *Tempest* like no other: not only will it boost his reputation, it will heal emotional wounds. Or that was the plan. Instead, after an act of unforeseen treachery, Felix is living in exile in a backwoods hovel, haunted by memories of his beloved lost daughter, Miranda. And brewing revenge. After 12 years revenge finally arrives in the shape of a theatre course at a nearby prison. Here Felix and his inmate actors will put on his *Tempest* and snare the traitors who destroyed him. It's magic! But will it remake Felix as his enemies fall?

The Handmaid's Tale. London: Vintage, 2016. Originally published in 1985.

"Happy Endings." *Literature: A Pocket Anthology*. Ed. R.S. Gwynn. New York: Pearson Education, 2015. 209-219. Originally published in *Good Bones and Simple Murders*.

"The Happy Hungry Man; Margaret Atwood Remembers Editing Her Friend, the Poet and Journalist George Jonas." *Globe and Mail* 27 February 2016 Section: Film: R3.

Excerpt: George Jonas—acerbic journalist, libertarian political commentator, mordant crime writer, risk-taking radio and television producer, forger of witty epigrams, erudite multilingual reader, motorcycle enthusiast, indiscreet raconteur, wearer of black leather garments, loyal friend to his friends, loyal annoyance to his enemies—this George Jonas, who has worn many guises and played many parts, began, in my own life, as a poet.

This was in the Sixties. Faced with the plummeting of reliable sales of *Hamlet* as high schools moved away from the set curriculum, Jack McClelland of McClelland & Stewart had begun his policy of aggressively publishing Canadian authors. Meanwhile, younger writers—most but not all of them poets—were sensing a dearth of opportunity for their literary works, and were forming new companies: Coach House Press, Talonbooks, and House of Anansi among them. Anansi put out its initial list in 1967. Among its titles were a reprinting of my own first book, *The Circle Game*, and George Jonas's first collection, *The Absolute Smile*. So, I knew George in the way poets knew one another then: We published in the same small literary magazines, we

collected in the whirls and eddies around the public poetry readings that had sprung up here and there, we helped edit one another's books, and we read one another avidly: a new poetry collection was an event among us.

I seem to have known George by letter even before I met him in person. (We wrote paper letters then, depositing them in mailboxes, with stamps on the envelopes.) The contact was made through Dennis Lee, a mutual friend and poet and soon to be the co-founder of Anansi. It was George who suggested that I submit work to *Kayak*, a poetry journal operating out of Santa Barbara, not then the upscale address it has become. Sure enough, there is *Kayak*, listed on the Acknowledgements pages of each of our books. Then I myself got sucked into the vortex of Anansi, becoming at first an unofficial poetry editor, then an official one as well as a board member. And so it was that I met George.

It must have been around 1969; miniskirts were still with us. George was already sporting the tinted glasses that remained his trademark; he was smoking some *recherché* kind of cigarette; he had a thin tie, being, not then and not ever, a person who went in for hippie *deshabille*. What an elegant figure he cut! He would have been right at home in the *fin de siècle* of Whistler and Wilde, in the 18th century of Pope and Swift, and possibly among the steampunkers of today. But not, for instance, among the romantics of the Keatsian variety: not for him the dreaminess, the open shirt, the windblown cravat. His excesses were of a different kind. Byron would be a fitter comparison: the combination of worldweariness, edged quips, and dollops of here-today gone-tomorrow sex, plus the odd tender love lyric—that was closer to the Jonas style. Some years later, George was on a writerly junket in the Northwest, and was boarding a plane; one of the writers commented of his fellow passengers that these were not the people he would choose to die among. Came the Jonas drawl: “When it comes to dying, it doesn't much matter who you do it with.”

George was not exactly of his time, or rather the time in which I met him. He was older than my cohort of young poets, having been born in 1935, as opposed to our 1939, 1940, and 1941. He was extra-sophisticated: Not only was he European, with the advantage that conferred in those days before “Eurotrash” had become a term, but he had escaped from Hungary during the 1956 uprising—an uprising that had occurred while I was still in high school, and that had made a deep impression on me. How daring! Such an escape granted him extra points, and the right to be amused by the naiveté of innocent Canadians like myself. I was later to meet other members of the Hungarian diaspora who had made it to Canada and distinguished themselves in the arts—Anna Porter, née Szigethy, who became a publisher of mine; John Kemeny, film producer; George Kaczender, film director—but George Jonas was my first. They all knew one another, and shared a certain kind of knowledge, and a certain kind of darkness.

So, there was I, a naive, mini skirted Canadian, and there was George, amused. George was later to commission a teleplay by me. That was in the early 1970s. The play was called *Grace Marks*, and was the story of the double murder that took place in Richmond Hill in the 1840s described by Susanna Moodie in her second book, *Roughing It in the Bush*. This play would lead to my 1996 novel, *Alias Grace*. But none of this was known to us while George and I sat at an outdoor café on—as I recall—St. Clair Avenue. At that moment, I was somehow supposed to be editing George's second book of poetry, *The Happy Hungry Man*. I recognize the jacket copy I wrote for the back of the book: I was a dab hand at writing jacket copy in those days. “Jonas interrogates a contemporary life,” I wrote. “What is real when a man has food and hence no belief in food? When he has shelter and hence cannot pursue it? ... what is at stake in his recent poetry is our lives.” Not bad, as jacket copy. But I don't recall that I did much actual editing. George's work was already finished. In fact, it was already polished. I may have suggested something about the order of the poems, which form a quasi-autobiographical sequence (think Byron's *Don Juan*). But that was about all I did.

How fresh these early poems seem today! Direct, formally accomplished, restless, incisive; conscious of death and history and of the meaninglessness of much human activity, but conscious also of fleeting moments of pleasure, and not immune to love. These poems are devoid of self-pity even when they speak of it. Jonas spares no one and nothing, but especially not himself. Wearing a braided tie, Cheerful most of the day, I write poems as I Have almost nothing to say, Jonas quips of himself in his poet persona. Those of us who have read his poems over the years—not to mention his other writing—don't believe him, however. He has had a great deal to say. And he has said it, always excellently.

This essay is the introduction to George Jonas's posthumous *Selected Poems: 1967-2011*.

Available from: <http://www.theglobeandmail.com/arts/books-and-media/george-jonas-the-happy-hungry-man/article28930330>.

The Heart Goes Last. London: Virago, 2016. Paperback. Also published New York: Anchor Books. Originally published in 2015.

Heksengebroed: een hervertelling van De Storm [Hag-Seed The Tempest Retold]. Translated by Lidwien Biekmann. Amsterdam: Nijgh & Van Ditmar, 2016. First Dutch translation of *Hag-Seed: The Tempest Retold*.

Hekseyngel: et genbesøg i William Shakespeares Stormen [Hag-Seed: William Shakespeare's The Tempest Retold]. Translated by Allan Hilton Andersen. Aarhus: Modtryk, 2016. First Danish translation of *Hag-Seed: William Shakespeare's The Tempest Retold*.

Huang Ye Zhi Nan [Wilderness Tips]. Translated by Shuwei Zou and Zikui Wang. Zheng zhou: He nan da xue chu ban she, 2015. Reprint of Chinese translation of *Wilderness Tips* first published in 2012.2

Human Values in an Age of Change. [Salt Lake City, UT]: University of Utah, 2015. Atwood's lecture on 25 March 2015 one of the Tanner Lectures on Human Values. The text of this lecture, along with all other lectures in this series may be accessed at <http://tannerlectures.utah.edu/lecture-library.php>. The 2105 Lectures are also available in print form as *The Tanner Lectures on Human Values 35*. Salt Lake City, UT: University of Utah Press, 2016.

"Introduction." *Susanna Moodie: Roughing It in the Bush*. By Carol Shields and Patrick Crowe. Toronto: Second Story Press, 2016. vii-x. Atwood's introduction to this graphic novel.

"Kanadian Kultchur Komix." *This Magazine* (September-October 2016): 13. Former *This Magazine* editor Rick Salutin convinced ... Atwood to join the magazine as a cartoonist in the 1970s. Atwood's strip Kanadian Kultchur Komix debuted with the main character Survival Woman—a superhero who's supposed to have magic powers, but doesn't. Atwood wrote under the pseudonym Hart Gerrard after a 19th century Canadian political satirist dubbed simply B.G. She kept the secret until 1978, revealing herself on Peter Gzowski's 90 Minutes Live. "Basically, I can't draw," she joked with CBC's Gzowski. She added that the comic strip's all-K name was "just one of those stupid jokes, of which the strip abounds." Here, we feature Survival Woman's origin story.

Excerpt: We've heard a lot about the origins of all those other Superheroes... SPIDERMAN, for instance, was bitten by a spider. But what about SURVIVALWOMAN? Was she bitten by P. Truedough, the greatest practitioner of survival at any cost this (giggle) country has ever known? Let us make an educated guess about THE ORIGIN OF SURVIVALWOMAN! It's a swingles bar on Toronto's Sin Strip...bile. A lone, disillusioned, cynical cruiser sits at the bar....Hi, cupcake, looking for Mr. GOODBAR? heh heh. This is Canada, so MR.

MEDIOCREBAR is about all a girl can expect. But you look perfect for the role. Your place or mine? nudge, nudge. I've been to mine so it might as well be yours...Hey...what're all these whips, chains, garter belts, guns, sticks of dynamite, thumbtacks and telepaint bugs doing here? You some find of weirdo sex freak? those are the relics of HOLIER PIERRE. And what the hell is THAT? Holier than who? Thou. But...relics? Holier Pierre isn't dead yet. You sure? Anyway, just touch that rose and you'll be transformed into someone who is straight, clean, healthy-minded and always right. Watch...poof. You...You're a....MOUNTIE! What else? Now, see what it can do for you! Well. O.K. Gosh ... my hair has curled! I feel innocent, pure, virtuous, and well-meaning! I feel easily duped! I feel—Canadian And I've quit smoking! Uh ... how do I change back! It's permanent! You are now ... SURVIVAL- WOMAN! Oh fuck.

Katzenauge: Roman [Cat's Eye]. Translated by Charlotte Franke. Berlin: Berlin Verlag Taschenbuch, 2016. German translation of *Cat's Eye*, originally published in 1990.

Keynote Address by Margaret Atwood. 2016. Web Page. URL:

https://www.youtube.com/watch?v=vi_fysEZ9cM. You Tube Video of Atwood's remarks at the Jaipur Literature Festival. 1 hour, 10 mins. Atwood appears 40 minutes in and finishes about 16 minutes later.

Excerpt from report in *Times of India* (24 January 2016) Online: After seven years of pursuit, Man Booker winner Margaret Atwood finally capitulated and made it to the 9th edition of Jaipur Literature Festival, launching it with the keynote address. "To be asked to deliver the keynote one must either be very important or very old; and in my case I suspect it's the latter," she joked, setting the crowds up for what was to come—more Atwoodian wit. "I've been to India three times already—the last time was 27 years ago, so you can imagine how old I am." In a measured delivery, interrupted by the occasional frog in the throat, futuristic Atwood took the crowd back to the beginnings of what is today a cultural mainstay—the literary festival. "I can remember when it first took shape; it was in 1960 in Adelaide, Australia...and then in Toronto in 1974 as the Harbourfront International Festival, she recalled. The literary festival itself rose from the Coffeehouse Movement of the 50s and 60s, when bookstores like City Lights in San Francisco and Bohemian Embassy in Toronto organised book readings. "I was there (Bohemian Embassy); it was where I read my rather awful poetry, alongside drunk poets. In those days, you were required to be drunk if you were a poet and a man; it was considered romantic," she quipped.

Preternaturally luminous[,] the Canadian writer—noted for her literary imagination and her entrepreneurial spark—placed the reader on equal footing with the writer, referring to the two as soul mates. "What does an author get from a literary festival? Their other half, the reader," she said, "The reader is the musician of the book; the one who plays the score, and without whom the book is nothing but black marks on paper." Writers are also cheap dates; you don't need a grand orchestra or even an auditorium to have them over. "In Nova Scotia, members even bring their own chairs to the local literary festival," she pointed out. She also reminded the audience that human beings are narrative creatures. "From the age of 1 a child can follow a narrative thread; we're constantly writing the story of our life," she noted. A romantic tragedy at 19 is recalled as an amusing anecdote in middle age, and forgotten completely 30 years later, she added, to laughs. Returning to the responsibility, indeed the world-changing potential of the written word, Atwood declared: "Writing Is the primary way the unknown and the neglected can become known. Time and determination are all that's needed to disrupt the darkness of discrimination and oppression. But writing itself is an act of optimism, it's a book-in-a-bottle a writer flings into the sea and hope it finds a reader."

Available from: <http://timesofindia.indiatimes.com/life-style/books/features/Writers-are-cheap-dates-Margaret-Atwood/articleshow/50668841.cms>.

Kyattsu Ai [*Cat's Eye*]. Translated by Masako Matsuda, Juichi Matsuda, and Chiaki Shibata. Tokyo: Kaibunshashuppan, 2016. First Japanese translation of *Cat's Eye*.

Lady Orakel: Roman [*Lady Oracle*]. Translated by Werner Waldhoff. Berlin: Berlin Verlag Taschenbuch, 2016. German translation of *Lady Oracle* originally published in 1984.

"*Lives of Girls and Women: A Portrait of the Artist as a Young Woman.*" *The Cambridge Companion to Alice Munro*. Ed. David Staines. 96-115. A critical analysis of Munro's book.

"Margaret Atwood." *The Pleasure of Reading*. Ed. Antonia Fraser. New York: Bloomsbury USA, 2015. 167-73. Atwood's reading tastes as she grew up. Includes a list of Atwood's favourite books: Lawrence Durrell, *The Alexandria Quartet*; Louise Erdrich, *The Beet Queen*; Toni Morrison, *Beloved*; Chinua Achebe, *Things Fall Apart*; Nawar El Sadawi, *The Fall of the Imam*; and from Canada, Anne Hébert, *Kamouraska*; Alice Munro, *The Lives of Girls and Women*; Margaret Laurence, *The Stone Angel*; Robertson Davies, *Fifth Business* and Timothy Findley, *The Wars*.

"Margaret Atwood on 'Grimm's Fairy Tales' by the Brothers Grimm." *The Books That Changed My Life: Reflections by 100 Authors, Actors, Musicians, and Other Remarkable People*. Ed. Bethanne Patrick. New York: Regan Arts, 2016. 12-14.

"Margaret Atwood on *Kiss of The Fur Queen* by Tomson Highway." *Maclean's* 129.42 (24 October 2016): 44. In November 2016, *Literary Review of Canada (LRC)* marked its 25th anniversary by choosing "25 most influential Canadian books," and asked prominent Canadian authors to write up comments. What follows is Atwood's contribution, as reproduced by *Maclean's*. For the original version check the LRC's website: <http://reviewcanada.ca/the-lrc-25/kiss-of-the-fur-queen/>.

Published in 1998, *Kiss of the Fur Queen* topped the bestseller list for many weeks. It was a pioneering work, as it dealt with two subjects that up to that time were not widely spoken about: the abuses, both physical and sexual, that took place at the residential schools set up for First Nations children, and gay lifestyles and identities among First Nations people. It was among the first books to tackle such long-repressed and inflammatory subjects, particularly the residential schools' abuses. That story has been unfolding in the eyes of the public for more than a decade now, but it may fairly be said that Tomson Highway wrote the first chapter.

Highway was no stranger to pioneering and innovation. He was early on the scene as a playwright—*The Rez Sisters* made a big splash in 1986, many other plays followed, and Highway was the artistic director of Native Earth Performing Arts from 1986 to 1992. These were risky ventures, and they cut a pathway that many others have followed.

But why did this kind of activity seem so new, so unprecedented, in the 1980s? In the 1960s, there were hardly any works by First Nations poets, playwrights or fiction writers. The painter Norval Morrisseau had become known in the 1970s, but in literature, the age of John Richardson's *Wacousta* and Pauline Johnson's narrative poetry was long gone. No one had arrived to fill that gap in written work by First Nations artists, and the residential schools system—dedicated to expunging anything "Native" from the minds of the young—is certainly partly responsible. How can you write what you know if what you know is an erasure?

It was Highway's genius to tell the story of that erasure: what it was like to live through, what effects it had on those who suffered it, and how—despite that created and painful blank—older traditions, beliefs and long-familiar figures could still make their way back to the surface of consciousness. "The return of the repressed" is a psychological term, but now—in the early 21st century—it might as well also be a sociological-anthropological one, as many diverse groups and communities work busily at digging up what previous generations worked so hard to bury.

Those who do the first unearthings are not always thanked. More often they may be criticized—they have spoken the unspeakable, they have mentioned the unmentionable, they have violated a code of silence. Also they have brought shame, for in these situations it may be blame that attaches to the perpetrators, but it is shame that attaches to the victims. So it is with rape, and these children were raped.

Kiss of the Fur Queen—with its glancing reference to that other well-known gay work, 1985's *Kiss of the Spider Woman*—is the semi-autobiographical account of two Cree brothers, taken from their family and sent off to the abusive priests. It was the law that children had to go to schools, and when communities did not have schools, residential schools were the only choice open to them. The brothers' names were changed, and the process of forced erasure was begun. Luckily, they had a guardian: the trickster deity, one of whose names is Weesageechak (from which the grey jay gets its northern nickname, "whiskeyjack"). This deity is genderless and can take any form it pleases. In Highway's novel, for instance, it speaks as a fox, whereas in his two "rez" plays, the name is Nanabush; male in one play, female in another.

One of Highway's points is that the theft or obliteration of a language is also the theft or obliteration of a whole way of viewing reality, for Cree has a gender-neutral article that can be used of sentient beings, and English does not.

It has taken more than 20 years for Highway's work to truly come into its time. It was well ahead of that time, but right now it is more relevant than ever.

Mizran Ha-Even: Tesha ` Ma `Asiyot [Stone Mattress: Nine Tales]. Translated by Ya`El Akhmon. Or Yehudah: Zemorah-Bitan, 2015. Hebrew translation of *Stone Mattress: Nine Tales*.

Per ultimo il cuore [The Heart Goes Last]. Translated by Elisa Banfi. Milano: Ponte alle Grazie, 2016. First Italian translation of *The Heart Goes Last*.

"Poetry in the Buffer Zone." *TLS: Times Literary Supplement* 16 December 2016: 34. "An edited version of an article by Margaret Atwood on poetry in Canada, published in the *TLS* of October 16, 1973." Available from: <http://www.the-tls.co.uk/articles/public/poetry-in-the-buffer-zone>.

Por último, el corazón [The Heart Goes Last]. Translated by Laura Fernández Nogales. Barcelona: Salamandra, 2016. First Spanish translation of *The Heart Goes Last*.

"[Portrait]." *Thousand Words: Portraits from the Key West Literary Seminar*. By Curt Richter. [Bologna]: Damiani, 2016. 23. Atwood's portrait taken in 2012 also appears on the cover; more, the book begins with a quote from *The Handmaid's Tale*: "We were the people who were not in the papers. We lived in the blank white spaces at the edges of print."

Rasskaz Shuzhanki [The Handmaid's Tale]. Translated by Anastasiia Gryzunova. Moskova: Eksmo, 2016. Reprint of Russian translation of *The Handmaid's Tale* first published in 2006.

"Rescue Cat: Margaret Atwood Reimagines the Everyday Feline as a Comic-Book Superhero." *The Walrus* 13.7 (September 2016): 42.

Excerpt: Some find it strange that a person known for her novels and poetry would take to writing comic books called *Angel Catbird*. But I myself don't find it very strange.

I was born in 1939 and thus of a reading age when the war ended and colour comics made a booming comeback. Not only did I read masses of comics in magazine form, I encountered many of the same characters in the weekend newspapers. Some of the comics were funny: Little Lulu, Li'l Abner, Mickey Mouse, Blondie, and so forth. Some were serious: Steve Canyon,

Rip Kirby, and the unfathomable Mary Worth. And some were superheroes: Batman, Wonder Woman, Superman, Green Lantern, and their ilk. Some even aimed at improving young minds: the Classic Comics series had an educational bent. And some were just weird.

In this last category, I'd place Mandrake the Magician, Little Orphan Annie in which nobody had pupils in their eyes and Dick Tracy: surrealist masterpieces, all of them, though somewhat disturbing for children. A criminal who could assume anyone's face, behind which he looked like melting Swiss cheese? It was alarmingly close to Salvador Dalí, and kept me awake nights.

Not only did I read all of these comics, I drew comics of my own. The earliest ones featured two flying rabbit superheroes. My older brother had a much larger stable of characters. They had more gravitas: they went in for large-scale warfare, whereas my own superheroes fooled around with the odd bullet. Along with the superhero rabbits, I drew winged flying cats, many with balloons attached to them. I was obsessed with balloons, as no balloons were available during the war. So I'd seen pictures of them, but never the actual thing. It was similar with the cats: I wasn't allowed to have one, because we were up in the Canadian forests a lot. How would the cat travel? Once there, wouldn't it run away and be eaten by mink? Very likely. So, for the first part of my life, my cats were flying dream cats.

Time passed, and both the balloons and the cats materialized in my real life. The balloons were a disappointment, liable as they were to burst and deflate; the cats were not. For over fifty years, I was a dedicated cat person. My cats were a pleasure, a comfort, and an aid to composition. The only reason I don't have one now is that I'm afraid of tripping on it. That, and of leaving it an orphan, so to speak.

As the 1940s changed into the 1950s and I became a teenager, the comic that preoccupied me the most was Walt Kelly's Pogo, which, with its cast of swamp critters combined with its satire of the McCarthy era's excesses, set a new benchmark: how to be entertainingly serious while also being seriously entertaining. Meanwhile, I was continuing to draw and to design the odd visual object posters, for the silk-screen poster business I was running on the Ping-Pong table in the late fifties, and book covers, for my own first books, because that was cheaper than paying a pro.

In the seventies, I drew a sort-of political strip called Kanadian Kultchur Komix. I then took to drawing a yearly strip called Book Tour Comix, which I would send to my publishers at Christmas to make them feel guilty. (That didn't succeed.) It's no coincidence that the narrator of my 1972 novel, *Surfacing*, is an illustrator and that the narrator of my 1988 novel, *Cat's Eye*, is a figurative painter. We all have un-lived lives. (Note that none of these narrators has ever been a ballet dancer. I did try ballet, briefly, but it made me dizzy.)

And I continued to read comics, watching the emergence of a new generation of psychologically complex characters (Spider-Man, who begat Wolverine, et cetera). Then came the emergence of graphic novels, with such now-classics as *Maus* and *Persepolis*: great-grandchildren of Pogo, whether they knew it or not. Meanwhile, I had become more and more immersed in the world of bird conservation. I now had a burden of guilt from my many years of cat companionship, for my cats had gone in and out of the house, busying themselves with their cat affairs, which included the killing of small animals and birds. These would turn up as gifts, placed thoughtfully either on my pillow instead of a chocolate, or on the front doormat. Sometimes it would not even be a whole animal. One of my cats donated only the gizzards.

From this collision between my comic-reading-and-writing self and the bird blood on my hands, *Angel Catbird* was born. I pondered him for several years, and even did some preliminary sketches. He would be a combination of cat, owl, and human being, and he would thus have an identity conflict do I save this baby robin, or do I eat it? But he would understand

both sides of the question. He would be a flying carnivore's dilemma.

But Angel Catbird would have to look better than the flying cats I'd drawn in my childhood two-dimensional and wooden and better also than my own later cartoons, which were fairly basic and lumpy. I wanted Angel Catbird to look sexy, like the superhero and noir comics I'd read in the forties. So I needed a co-author. But how to find one? This wasn't a world of which I had much knowledge. Then up on my Twitter feed popped a possible answer. A person called Hope Nicholson was resurrecting one of the forgotten Canadian superhero comics of the wartime 1940s and fundraising it via Kickstarter. Not only that, Hope lived in Toronto.

I put the case for Angel Catbird to her, and, lo and behold, she came onboard and connected me with artist Johnnie Christmas, who could draw just the right kinds of muscles and also owl claws, and with publisher Dark Horse Comics. Watching Angel Catbird come to life has been hugely engaging. There was, for instance, a long email debate about Angel's pants. He had to have pants of some kind. Feather pants, or what? And if feathers, what kind of feathers? And should these pants be underneath his human pants and just sort of emerge? How should they manifest themselves? Questions would be asked, and we needed to have answers.

And what about Cate Leone, the love interest? What would a girl who is also a cat wear while singing in a nightclub act? Boots with fur trim and claws on the toes? Blood-drop earrings? Such questions occupy my waking hours. What sort of furniture should Count Catula part bat, part cat, part vampire have in his castle? Should some of it be upside down, considering the habits of bats? How to make a white Egyptian vulture look seductive? (You know what they eat, right?) Should Octopuss have a cat face and tentacle hair? Should Cate Leone have a rival for Angel Catbird's attentions a part girl, part owl called Atheen Owl? I'm thinking yes. In her human form, does she work at Hooters, or is that a pun too far? So. Like that.

The science-and-conservation side to this project is supplied by Nature Canada, which is not only contributing the statistics found in the banners at the bottoms of the pages, but also running a #SafeCatSafeBird outreach campaign to urge cat owners not to let their cats range freely. The mortality figures for free-range cats are shockingly high: they get bitten in fights, hit by cars, eaten by foxes, and that's just the beginning. So it's good for cats and good for birds to keep domestic cats safe and in conditions in which they can't contribute to the billions of annual bird deaths attributed to cats.

On catsandbirds.ca, cat owners can take the pledge; mounting pledge numbers could also mean better conditions for stressed forests, since it is migratory songbirds that weed insect pests out of trees. Cats aren't the only factor in the decline of birds, of course habitat loss, pesticides, and glass windows all play a part but they're a big factor. There used to be an elephant who came around to grade schools. He was called Elmer the Safety Elephant, and he gave advice on crossing streets safely. If your school had managed a year without a street accident, Elmer gave you a flag. In my wildest dreams, Angel Catbird and Cate Leone, and maybe even Count Catula, would go around and give something a flag, a trophy? to schools that had gathered a certain number of safe-cat pledges.

If it does happen, I'll be the first to climb into my boots with claws on the toes, or maybe sprout some wings, in aid of the cause.

Available from: <https://thewalrus.ca/rescue-cat>.

Serce umiera ostatnie [*The Heart Goes Last*]. Translated by Malgorzata Maruszkina. Warszawa: Wielka Litera, 2016. First Polish translation of *The Heart Goes Last*.

Si Wang Zhi Shou Ai Shang Ni [*Stone Mattress: Nine Tales*]. Translated by Xiaomi Liu. Tai bei shi:

Tian pei wen hua chu ban, 2016. First Chinese translation of *Stone Mattress: Nine Tales*.

“Siren Song.” *Literature: A Pocket Anthology*. Ed. R.S. Gwynn. New York: Pearson Education, 2015. 529-530. Originally published in *Selected Poems 1965-1975*.

Slepoi Ubiitsa [The Blind Assassin]. Translated by V I Bernats’Kyi. Moskva: Izdatel’stvo E, 2016. Russian translation of *The Blind Assassin*, first published in 2003.

“Uncovered: An American Iliad.” *Listening for the Heartbeat of Being: The Arts of Robert Bringhurst*. Eds. Brent Wood and Mark Dickinson. Montreal: McGill-Queen’s University Press, 2015. 188-193. Reprint of article first published in the *Times of London* 28 February 2004: Section: Features: 10.

“We Are Double-Plus Unfree.” *The Guardian* 18 September 2015: Online.

Excerpt: “A Robin Redbreast in a cage, Puts all Heaven in a Rage,” wrote William Blake. “Sufficient to have stood, though free to fall,” wrote John Milton, channelling God’s musings about mankind and free will in the third book of *Paradise Lost*. “Freedom, high-day, high-day, freedom ... !” chants Caliban in *The Tempest*. Mind you, he is drunk at the time, and overly optimistic: the choice he is making is not freedom, but subjection to a tyrant. We’re always talking about it, this “freedom.” But what do we mean by it? “There is more than one kind of freedom,” Aunt Lydia lectures the captive Handmaids in my 1985 novel, *The Handmaid’s Tale*. “Freedom to and freedom from. In the days of anarchy, it was freedom to. Now you are being given freedom from. Don’t underrate it.”

The robin redbreast is safer in the cage: it won’t get eaten by cats or smash into windows. It will have lots to eat. But it will also not be able to fly wherever it likes. Presumably this is what troubles the inhabitants of heaven: they object to the restriction placed on the flight options of a fellow winged being. The robin should live in nature, where it belongs: it should have “freedom to,” the active mode, rather than “freedom from,” the passive mode.

That’s all very well for robins. Hooray for Blake, we say! But what about us? Should we choose “freedom from” or “freedom to”? The safe cage or the dangerous wild? Comfort, inertia and boredom, or activity, risk and peril? Being human and therefore of mixed motives, we want both; though, as a rule, alternately. Sometimes the desire for risk leads to boundary-crossing and criminal activity, and sometimes the craving for safety leads to self-imprisonment.

Governments know our desire for safety all too well, and like to play on our fears. How often have we been told that this or that new rule or law or snooping activity on the part of officialdom is to keep us “safe”? We aren’t safe, anyway: many of us die in weather events tornados, floods, blizzards but governments, in those cases, limit their roles to finger-pointing, blame-dodging, expressions of sympathy or a dribble of emergency aid. Many more of us die in car accidents or from slipping in the bathtub than are likely to be done in by enemy agents, but those kinds of deaths are not easy to leverage into panic. Cars and bathtubs are so recent in evolutionary terms that we’ve developed no deep mythology about them. When coupled with human beings of ill intent they can be scary being rammed in your car by a maniac or shot in your car by a mafioso carry a certain weight, and being slaughtered in the tub goes back to Agamemnon’s fate in Homer, with a shower-murder update courtesy of Alfred Hitchcock in his film, *Psycho*. But cars and tubs minus enraged wives or maniacs just sit there blankly.

It’s the sudden, violent, unpredictable event we truly fear: the equivalent of an attack by a hungry tiger. Yesterday’s frightful tigerish threat was communists: in the 1950s, one lurked in every shrub, ran the message. Today, it’s terrorists. To protect us from these, all sorts of

precautions must, we are told, be taken. Nor is this view without merit: such threats are real, up to a point. Nonetheless we find ourselves asking whether the extreme remedies outweigh the disease. How much of our own freedom must we sacrifice in order to defend ourselves against the desire of others to limit that freedom by subjugating or killing us, one by one?

And is that sacrifice an effective defence? Minus our freedom, we may find ourselves no safer; indeed, we may be double-plus unfree, having handed the keys to those who promised to be our defenders but who have become, perforce, our jailers. A prison might be defined as any place you've been put into against your will and can't get out of, and where you are entirely at the mercy of the authorities, whoever they may be. Are we turning our entire society into a prison? If so, who are the inmates and who are the guards? And who decides?

We human beings have been exploring the border between freedom and unfreedom for a very long time. Long ago, the alternative to freedom was not imprisonment but death. In the millennia we spent as hunter-gatherers, we had neither passwords nor prisons. Everyone in your small group knew and accepted you, though strangers were suspect. No one got put in jail, because there were no buildings to serve that purpose. If a person became a threat to the group for instance, if he became psychotic and expressed a desire to eat people it would be the duty of the group to kill him, whereas nowadays it would be the duty of the group to lock him up, in order to keep others from harm. A justice system with an incarceration option depends on permanent architecture: you can't throw someone into a dungeon unless you have one. After the advent of agriculture, the alternative to freedom became not death but slavery.

It was now more desirable to enslave the threats to your group than to kill them. That way, they could be set to work tilling your soil, thus creating a surplus for you and making you rich. Sampson isn't tossed off a cliff, as were the captured male Trojans in the Homeric epics. Instead he is blinded and set to work grinding grain like a donkey. Of course, once the profitability of slaves had been recognised, the rule of supply and demand created a thriving market for slaves. You could find yourself enslaved not only by being on the losing end of a war, but by being in the wrong place at the wrong time: in the path of a slave-raiding party, for instance.

In the medieval period, everyone in the upper percentages wanted a castle, and every castle had a dungeon: dark, dismal, cold, hopeless and rat-infested, or such is their filmic image. Dungeons were status symbols: everyone who was anyone had one. They had multiple uses: you could keep witches in them until it was time to burn them; you could shackle criminals in them, though it was often more economical to just hang them; and you could put rivals to the throne in them until you could fabricate enough evidence to proclaim them traitors and chop off their heads. And dungeons could be valuable wealth-creators, since holding foreign nobles for ransom could be lucrative. The trade was simple: you, the dungeon-possessor, got a lump sum of cash, and your prisoner got his freedom. In the reverse version, you paid a foreign dungeon-owner to sequester the political enemy of your choice.

And so it went, for hundreds of years, up to the modern age. In the 19th century, freedom and unfreedom began to assume their present-day forms. "Freedom" had become reified by the 18th-century enlightenment: it was what the embattled farmers of the American revolution were supposed to have been fighting for, though in practical terms they were fighting for the freedom of not paying taxes to Britain. The French revolutionaries started out with liberty, equality and fraternity, a noble ideal which included freedom from the aristocrats, though in the short term it ended in tears, thousands of severed heads and Napoleon.

But once Byron got hold of freedom, there was no turning back: freedom as an idea was here to stay. His "The Prisoner of Chillon" was romantic because he didn't have freedom; that dubious character, Fletcher Christian, mutinied against Captain Bligh in Byron's version as a

gesture against tyranny and a bid for freedom. And Byron himself lost his life while fighting, more or less, for the Greeks in their attempt to regain their own political freedom. Not “Dieu et mon droit” but “Freedom” was engraved on the banner waved by many a 19th- and 20th-century revolutionary: slaves’ freedom from slavery in the American south, South Americans’ freedom from Spain, Russians’ freedom from the tsar, workers’ freedom from capitalist exploitation, women’s freedom from patriarchal systems in which they had the rights of children but the responsibilities of adults. And, eventually, freedom from Nazism and iron curtain communism. Freedom to write, freedom to publish, freedom of speech: all are still being fought for in many countries in the world. Their martyrs are numerous.

The citizen-control methods of modern western governments are low profile: less jackboot than gumboot. With so many so willing to die in its name, why have citizens in many western countries been willing to surrender their hard-won freedoms with barely more than a squeak? Usually it’s fear. And fear can come in many forms: sometimes it comes down to the fear of not having a paycheck. As long as the trains run on time and you yourself are employed, why make a fuss if a few people here and there are being strung up by their thumbs?

And by the time the thumb-stringing really gets going, fear of another kind sets in. You can protect your thumbs only by staying below the surface of the frog pond: don’t stick your head up or croak too loudly, and, you are assured, as long as you don’t do anything “wrong” a shifting category nothing bad will happen to you.

Until it does.

And since the free press will already have been suppressed, and since any independent judiciary will already have been dismantled, and since any independent writers, singers and artists will already have been squashed, there will be no one left to defend you. If there’s one thing we ought to know by now, it’s that absolutist systems with no accountability and no checks and balances generate monstrous abuses of power. That seems to be an infallible rule.

But all of that may seem a little old-fashioned. It harks back to the mid-20th century, with its brutalism, its strutting dictators, its mass military spectacles, its crude in-your-face uniforms. The citizen-control methods of modern western governments are much more low-profile: less jackboot than gumboot. Our leaders are applying the methods of agribusiness cattle-raising to us: ear-tag, barcode, number, sort, record. And cull, of course.

That’s where the prison system comes in: shorn of its short-lived idealism no longer a reformatory where criminals are to be reformed, no longer a penitentiary where they are to repent; it has become a warehouse where people are stashed. In its for-profit mode, it has also become a gizmo for creating more criminals, all the better to fill its available slots and extract money from taxpayers to foot the bill for it.

In the US, young black men are disproportionately represented in the prison population; in Canada, it’s young First Nations men. Are we incapable of thinking up anything more effective and at the same time less costly, such as better education and better job creation? But maybe it serves the powers that be to foster the conditions that create scary people and have them running around, so we ourselves will see the logic of paying to lock them up.

Digital technology has made it easier than ever to treat people like domesticated animals farmed for profit. You can no longer rent a car or a hotel room or buy much of anything without a credit card, which leaves a digital trail wherever it goes. You’re told you need a social security card, a health card, a driver’s licence, a bank card, a bunch of passwords. You need an “identity”, and that identity is digital. All your numbers and passwords all the data that identifies you is supposed to be private, but as we know by now, the digital world leaks like a

sieve, and security on the internet is only as good as the next mastermind hacker or inside-job data thief. The Kremlin has gone back to using typewriters for a good reason: it's a lot easier to smuggle a memory stick out of a secure area than it is to make off with a big stack of papers.

Politics or technology which will save the world?

So, what to do? In William Gibson's *Neuromancer* trilogy, most of the citizens are ear-tagged just like us, but some are able to exist under the radar by virtue of having no official record. Either they've wiped it or altered it, or they've avoided having one in the first place. But it would take a lot of agility and possibly a reservoir of basic survival skills for anyone to live without the required identity. Under a bridge, maybe; in a house, not. The majority of us are double-plus unfree: our "freedom to" is limited to approved and supervised activities, and our "freedom from" doesn't keep us free from a great many things that can end up killing us, with our bathtubs being just the beginning. Freedom from toxic chemicals in the air and water? Freedom from floods, droughts and famines? Freedom from defective automobiles? Freedom from the badly prescribed drugs that are killing hundreds of thousands of people a year? Don't hold your breath. It's not all bad, however. All technology is a double-edged tool, and the very internet that has too many data-leaking holes in it also allows words to travel quickly. It's easier to reveal abuses of power than it once was; it's easier to sign petitions and to protest. Though even that freedom is double-edged: the petition you sign may be used by your own government in evidence against you.

One of Aesop's fables concerns the frogs. They told the gods they wanted a king, and the gods threw down a log to be their ruler. It floated here and there and didn't do anything, and for a while they were content. But then they began complaining, because they wanted a more active king. The gods, annoyed, sent them a stork, which ate them up.

Our problem is that our western governments, increasingly, are an unpleasant combination of both the Log King and the Stork King. They're good at asserting their own freedom to spy and control, though bad at allowing their citizens as much freedom as they formerly enjoyed. Good at devising spy laws, bad at protecting us from the consequences of them, including false positives. Who says you are who you are? Whoever can alter your data.

Though our digital technologies have made life super-convenient for us just tap and it's yours, whatever it is maybe it's time for us to recapture some of the territory we've ceded. Time to pull the blinds, exclude the snoops, recapture the notion of privacy.

Go offline.

Any volunteers? Right. I thought not. It won't be easy.

Available from: <https://www.theguardian.com/books/2015/sep/18/margaret-atwood-we-are-double-plus-unfree>.

"Why Poetry?" *Measures of Astonishment: Poets on Poetry*. Ed. League of Canadian Poets. Regina, SK: University of Regina Press, 2016. 69-77. Originally presented on 11 June 2006 in Ottawa as part of the Anne Szumigalski lecture series, 2002-2015. This lecture was first published in *Prairie Fire* 29.2 (Summer 2008) and is available from: poets.ca/wp-content/uploads/2011/05/Atwood_lecture.pdf.

"Winter Vacations; Short Takes on Wolves; Film Previews on the Plane: The Helpful Summaries [Online]. *Lifted Brow* 25 (March 2015): 106-108.

Xue Wu Nie Zhong [*Hag-Seed: The Tempest Retold*]. Translated by Wang Peng Yi. Taipei Shi Yuan

shen chu ban she you xian gong si, 2016. First Chinese translation of *Hag-Seed: The Tempest Retold*.

Quotations

“[Quote].” *The Australian* 16 July 2016 Section: Review: 20.

In her review of *Fine* by Michelle Wright, (“Stories of good people ring true amid trauma”), Elly Varrenti ends with an Atwood quote: “I read for pleasure,” wrote Margaret Atwood, “and that is the moment at which I learn most. Subliminal learning.”

“[Quote].” *Bismarck Tribune* 12 July 2016 Section: A:5.

In his article on “Bridge,” Phillip Adler begins: Margaret Atwood said, “The Eskimo has 52 names for snow because it is important to them; there ought to be as many for love.” Probably 52 is an overbid, but bridge—with 52 cards—did try to get into the Winter Olympics because the Summer Games were full. However, to qualify for the Winter Games, an activity must take place on ice or snow—which was hard for bridge to claim.

“[Quote].” *Daily Mirror* 20 January 2016 Section: Features: 27.

In her article, “Muslim Women Must Speak Up,” Alison Phillips starts off with an Atwood quote: “War is what happens when language fails.”

“[Quote].” *Evening Standard* (London) 21 January 2016 Section: Features: 16.

Margaret Atwood, delivering the keynote speech at the Jaipur Literature Festival, reveals one of the upsides of her profession: “Writers are cheap dates.”

“[Quote].” *The Forward* 7 October 2016 Section: Books: 30.

An article titled “The 3 Challenges Facing Book Reviewers Today” includes an Atwood quote from *The Robber Bride*: “War is what happens when language fails.”

“[Quote].” *Globe and Mail* 17 December 2016 Section: Books: R18.

Alec Scott starts his review of *Literary Wonderlands: A Journey Through the Greatest Fictional Worlds Ever Created* with an Atwood quote: Shortly after the U.S. presidential election, an American dropped Margaret Atwood a note on Twitter: “Thanks for writing *The Handmaid’s Tale* so at least we know what’s coming.” The author sent back an uncharacteristically chipper reply to the reader and his fellow citizens. “Dear Americans: It will be all right in the long run. (How long? We’ll see.) We’ve been through worse, remember.”

“[Quote].” *The Guardian* 23 April 2016. Online.

In her article, “Why We Read: Authors and Readers on the Power of Literature,” Marta Bausells includes an Atwood quote: “Reading and writing, like everything else, improve with practice. And, of course, if there are no young readers and writers, there will shortly be no older ones. Literacy will be dead, and democracy—which many believe goes hand in hand with it—will be dead as well.”

Available from: <https://www.theguardian.com/books/2016/apr/23/why-we-read-authors-and-readers-on-the-power-of-literature>.

“[Quote].” *The Guardian* 12 October 2016. Online.

In her article, “The Backlash Against Feminism Has Hit a New Low with Donald Trump; If This Was a Dude-Only Election, Trump Would Win by a Landslide. His Rise Echoes the Three-Decade Pushback Against Gains Made by Women,” Suzanne Moore quotes Atwood: “When power is scarce, a little of it is tempting,” wrote Margaret Atwood in *The Handmaid’s Tale*.

Available from: <https://www.theguardian.com/commentisfree/2016/oct/12/backlash-against-feminism-new-low-donald-trump-republicans-women>.

“[Quote].” *Guelph Tribune* 5 April 2016 Section: Opinion: 1.

In an article about cuts to the newspaper, Jennifer Umphrey includes an Atwood quote: Like a virus, the unique nature of human technology is its potential to mutate and infect us all. Margaret Atwood commented, “Every aspect of human technology has a dark side, including the bow and arrow.”

Available from: <https://www.guelphmercury.com/opinion-story/6441651-fantasizing-over-paper-cuts/>

“[Quote].” *Hamilton Spectator* 17 December 2016 Section: Opinion: A15.

In his article, “What About God? Questions, Doubts and Hope; A Collection of Diverse Views and Opinions on the Existence of God,” Rabbi Bernard Baskin quotes Atwood: “A doctrinaire agnostic believes quite passionately that there are certain things that you cannot know, and therefore ought not to make pronouncements about. In other words, the only things you can call knowledge are things that can be scientifically tested.”

“[Quote].” *LNP* (Lancaster, PA) 1 July 2016 Section: A:18.

An article titled “A Call for Compromise and Courage; The Issue” discussing the possibility of a faculty strike in Pennsylvania’s 13 universities quotes Atwood. Excerpt: We urge both sides in this dispute to, at least for a moment, step back and gain some perspective. “Perspective is necessary. Otherwise, there are only two dimensions,” author Margaret Atwood once said.

“[Quote].” *Montreal Gazette* 29 April 2016 Section: City: A2.

The *Gazette’s* “Quote of the Day” was from Atwood: “When things are really dismal, you can laugh, or you can cave in completely.”

“[Quote].” *Northumberland Today* 6 October 2016 Section: News: A9. An article titled “Memoirs Music are Yours at The Loft in Cobourg on Oct. 16” begins with an Atwood quote: “Powerlessness and silence go together.”

“[Quote].” *The Sun* (England) 30 July 2016 Section: News: 11.

A short (anonymous) article, “Why are Lads So Angry?” includes an Atwood quote: The recent spate of attacks across Europe reminded me of that Margaret Atwood quote “Men are afraid that women will laugh at them. Women are afraid that men will kill them.”

“[Quote].” *The Times* (London) 26 April 2016 Section: Features: 6-7.

In an article titled “Why ‘Mean Teens’ Need to be Stopped; Schools are Calling on this Woman

to Detoxify Girls' Friendships," Helen Rumbelow includes a quote from *Cat's Eye*: "We are survivors of each other. We have been shark to one another, but also lifeboat. That counts for something."

"[Quote]." *Toronto Life* 50.7 (July 2016): 30.

An article titled "Top 10 Moments in LGBT history: The Milestones, Raids and Parades That Mattered Most Over The Last Half-Century" quotes Atwood as follows: A month after the bathhouse raids [in 1981, when police moved in to arrest gays] 1,000 protesters flocked to the St. Lawrence Market, where NDP MP Svend Robinson—who would later become the first openly gay member of parliament—denounced the raids, and Margaret Atwood quipped, "What have the Toronto police got against cleanliness?" The moment represented Toronto's first Pride Parade.

"[Quote]." *Toronto Star* 12 May 2016 Section: Life: T6.

In her article, "Doling Out Empathy Amid Disaster; Some Calamities Stoke Generosity, But Others Only Quiet," Judith Timson quotes Atwood: "It's the end of the world every day, for someone."

"[Quote]." *University of New Brunswick Law Journal* 67 (January 2016): 369.

A paper by Mark Mancini titled "Wandering Without a Torch: Federalism as a Guiding Light," is headed by an Atwood quote: "If the national mental illness of the United States is megalomania, that of Canada is paranoid schizophrenia."

"[Quotes]." *Scroll.in* 4 February 2016. Online.

On this online site, Shreya Ila Anasuya includes "Twenty-One Brilliant Things only Margaret Atwood Could Say—and She Did" (at the Jaipur Literature Festival and then in Delhi):

On writers being "cheap dates": "All of us authors descend from the village storyteller. As Canadian writer Robertson Davies used to characterise this function, 'Give me a silver penny, and I will tell you a golden tale.' Note that it's only one penny. As I said, [writers are] cheap dates."

On stories and growing older: "Your romantic tragedy when you were nineteen becomes a funny anecdote by the time you're forty-five. And then, thirty years later, you can't remember their name."

On the unfreedom of speech and expression: "In an age that persecutes deviants, you can yet lose your life for being the possessor of a dangerous or unacceptable story. Words are powerful, which means that words can also be fatal."

On readers and writers: "Writers and readers are joined at the hip. Every act of writing presupposes a reader, even if it's your own secret journal that you are writing, and the future reader is you."

On writing being an optimistic act: "If you have publication in mind, you are looking at the great unknown. The sea, the ocean, the vast universe of readers into which you plan to throw your tiny bottle of a book, with your very tiny story or poetry enclosed within it. Will anyone ever find it? Will anyone ever read it? If so, will they like it? Will anyone hear your voice telling them a story? You hope so."

What writing can do: “Writing is also the primary way in which the unknown, the obscure, the undervalued, and the neglected can become known. All over the world, writing has been the means by which light is shed on darkness. Whether the darkness of oppressive regimes, of lives lived in poverty, of the oppression of women, of discrimination of so many kinds.”

On Harper and Trudeau in Canada: “I was describing what had happened to Canada during the zombie apocalypse [as part of a guest appearance on the Zombies Run game]. The entire government had become zombified... this was under the Harper regime. It’s come back to life. In fact, we have a Prime Minister that is so cool we can’t get used to it.”

On setting her latest dystopia in the USA: “Canada’s too difficult a place to set real dystopias, because as we have just seen, Canada’s too shrieking nice to go all the way. When it looked as though we were heading that way, all sorts of Canadians formed citizens’ groups and dis-elected the former government. There are a lot of areas of Canadian life in which you don’t see this fabled niceness, but I think the previous government had gone a step too far in the other direction for the average Canadian.”

On utopia and the US: “The United States itself, in its beginning, was a utopian experiment, done by the Puritans. They thought they were going to set up the Kingdom of God on earth, they were going to be better than everybody else, they were going to be a city upon a hill, a light to all nations. Has that worked out? Not entirely, although in some areas such as Coca Cola, it kind of has.”

On dots: “I’m of the generation where there were a lot of dots [in place of sex scenes]. I mourn their passing. We’ve had to become much more explicit since those days. Once upon a time we could say, in romantic novels [and magazines], ‘And then they were one. Dot dot, dot dot dot.’ You didn’t have to go into any details, so it left a lot to the reader’s imagination. And what imaginations they were.”

On the future, and on inequality: “On the one hand, things are going to get so much better, because think of all the astonishing discoveries we are making. On the other hand, things are going to get a lot worse because think of climate change, food shortages, and all the other things. Which is going to get there first? The utopian or the dystopian? Or is it going to be a mix, utopian for some, dystopian for others—as it is at the moment.”

On pushback from her publishers: “Either they want me to write agreeable 19th century historical fiction, which we find comforting, because it is in the past. I understand it, right now I’m stuck into Wolf Hall the TV version, and what nice clothing they had in the Renaissance to be sure, but it was unevenly distributed. Or they want me to write social realism, but I don’t see why one can’t write both [realist and speculative fiction].”

On being a cat person: “I’ve always been a cat person, it was my longing in my youth to have one, but I was not allowed to have one because we lived up in the woods so often. But I finally got my hands on one, immediately dressed it up in a bonnet. I’ve had them through the years.”

On Angel Catbird, her new comic book superhero: “He has an identity crisis. Half cat, half bird, do I save this, or do I eat it? He’s gotten involved with other people who’re also mutant, some of them having inherited it. One of them is called Count Catula, who is a combination of a cat, a bat, and a vampire. We like him.”

On women writers in the 19th century: “The novel wasn’t considered an art then, it was a low form. That’s why women wrote novels with impunity. It wasn’t considered too high for them. But there are very few women poets in the 19th century. Poetry was considered too much

for our tiny brains.”

On women’s empowerment, and writing about women (in response to an audience question): “Looked at as a whole, I would by no means say that the push for better treatment of women has been a failure. I don’t think it has been a total success, but my view of human beings is that these things go by stages and cycles. I do point out to you where I have one whole novel where the narrator is a man. I wrote that because I keep getting questions like yours—why do you keep writing about women? People don’t notice *Oryx and Crake*.”

On genre: “Genres are useful for bookstores so they know what shelf to put them on. People who dismiss books based on the shelf they’re on are not serious readers, in my opinion.”

On prisons for profit: “There is a long human history of prisons for profit. There is incentive to criminalise more people so you can make more profit, is it not? Yes, it is.”

On human ingenuity: “We’re going to have to invent ourselves out of our own inventions. We’re going to need to be ingenious in order to overcome problems caused by our own ingenuity.”

On the origins of *The Handmaid’s Tale* (This was in response to Patrick French asking her whether her travels in Afghanistan, Iran and India had contributed to her writing the classic, *The Handmaid’s Tale*): “People jump to that conclusion quickly, because they have not gone into the American and European history of the treatment of women. Nobody has a monopoly on the mistreatment of women. Things actually went backward for women in 19th century Europe, and one of the reasons I wrote the book was because at the time, they wanted women back in the home in the USA. They hadn’t figured out how yet, so I did it for them.”

On the coffeehouse movement: “The one in Canada was called the Bohemian Embassy. Some people thought it was a real embassy, and used to write to it, asking for visas. [...] I was twenty. I was there. That was where I first read my rather awful poetry of those days, and learned how to deal with emergencies, such as electrical failures and other poets who were drunk.”

Available from: <http://scroll.in/article/802970/twenty-one-brilliant-things-only-margaret-atwood-could-say-and-she-did>.

“[Quotes].” *Toronto Star* 11 April 2016. Online.

In her article titled “A Month of Poetry Could Do Us Good,” Heather Mallick references several Atwood quotes. Excerpt: I have a small collection of dry Margaret Atwood lines. “I hold your hand, which probably detaches at the wrist.” “Spring again, can I stand it.”

Atwood’s also very good on grubby winters. “You think I live in a glass tower/where the phone doesn’t ring, /and nobody eats? But it does, they do/and leave the crumbs amp; greasy knives. / In the front room dog smells/filter through the door, /dirty fur coats amp; the insides of carnivore throats. Neglect/amp; disarray, cold ashes drift from the woodstove onto the floor.” I could swear she was just here. Atwood is great on snakes— “this vein of cool green metal/which would run through my fingers like mercury.”

Available from: <https://www.thestar.com/opinion/commentary/2016/04/11/a-month-of-poetry-could-do-us-good-mallick.html>.

Interviews

“Margaret Atwood: Celebrated Author Looks to the Past and Future for Inspiration.” *American Libraries* 47.6 (June 2016): 26.

Excerpt: Atwood spoke with *American Libraries* about her new work and the future of libraries
How did you get involved with the Hogarth Shakespeare project? I got an email, of course—all of these things start that way. This email was from Becky Hardy, the Hogarth Shakespeare editor. She asked what play I would choose to do, and I said *The Tempest*. **What was it about *The Tempest* that appealed to you?** I’ve written about *The Tempest* before. In *Negotiating with the Dead: A Writer on Writing* (Cambridge University Press, 2002), one of the chapters is about Prospero and Mephistopheles. The play is about magical artifacts and good or bad, so I already had been thinking quite a bit about it. It’s very enigmatic—if you start with the epilogue, it’s particularly poignant. *The Tempest* has never been cut and dried to me. You have many different interpretations of it, every one of them supported by the text, although they are so different.

Can we talk about another recent project of yours, the Future Library of Norway (futurelibrary.no), a time-capsule project of Scottish artist Katie Paterson? A forest has been planted in Norway that will grow for 100 years, and 100 authors will contribute one manuscript. There were some preconditions; one was that what you put in the box had to be made of words only. What kind of artifact made of words would be up to you. There could be two copies only, and those were to be given to the Future Library. And you weren’t allowed to say what was in the box. Of course, as soon [as] it was announced, people have been trying to get it out of me, to no avail. All the boxes will be opened in 100 years and enough trees will be cut from the forest to make the paper to print the Future Library Anthology. So over I went to Norway with my manuscript in the box. It was quite special because everybody standing there watching the handover is going to be dead by the time the box is opened. There was a little baby in the crowd, and if the little baby lives for a very long time, the little baby might be 100 when the box is opened. Apart from that, it was a slightly creepy feeling. **Slightly creepy but also hopeful?** It’s a very hopeful project, because what you’re saying with it is that there will be people in 100 years. Those people will be able to read, they will be interested in reading, and there will be a library in Oslo—there will be libraries. It’s a very positive statement to make.

“Varia.” *Goodreads*. Online.

This site contains Atwood’s answers to questions posed by her fans: **What are a few of the books which have had the most impact on you as a writer?** MA: I was a constant reader as a child and young person, so hard to say. Who I was reading changed over time, as it does. In high school, I was reading everything from Jane Austen to sci-fi, in college everything from Shakespeare to Kafka and Beckett. And Canadian books: I read them when I could find them. If I had to pick one, it would still be Shakespeare. What an inventor! And so observant! **What are your thoughts on contemporary Canadian poetry, where it is, and where it should go in the future? Do you feel that poetry can still be relevant in a society that is rapidly moving past the desire for reading in general?** MA: It seems that poetry is making something of a comeback. Have a look at the Griffin International poetry awards, and the Poetry in Voice/Les voix de la poésie contests for high school students... both very successful. As to “where it should go,” I wouldn’t dare to say! **You’ve written two (very different, but equally well-developed) dystopian worlds several decades apart. Has your view of society/the future changed between *The Handmaid’s Tale* and *Oryx & Crake*? Do you think shades of either dystopian world are more likely now (2014)?** MA: Unfortunately, I see both plot lines developing at equal speed. **I absolutely adore your work. It is inspiring, intellectual, profoundly disturbing in**

the best ways and your female characters are so real, so strong, so rare in literature today. Where do you find your muse? How do you balance such amazing, intricate stories? MA: Thank you. I'm not sure how to answer your question, but possibly the "Eternal Triangle" chapter (writer, book, reader) in my book about writing, *Negotiating with the Dead*, might be of some help. Writing is what I do; hard to know how, apart from physical things like a pencil. **Is there space in contemporary society for utopian literature?** MA: Yes, but easier if it's set on a distant planet. We are having some difficulties on this one. Pol Pot, Hitler, and Stalin (and Mao) all came in with promises of a utopia to come, except first they felt the need to clear away the past (kill a lot of people). That's made utopias on this planet suspect. Hard to be convincing about them. **How do you decide which events or situations will take place in a story that will lead the protagonist to achieve its goal or the effect it will have on the various characters of the story?** MA: Wow, that's an all-in question! Some things seem like a good idea at the time, but you take them out because: 1) Would that person say it? Do it? 2) What might they say or do instead? I think it's learn-by-doing: you try things, and they either convince you or they don't. **A day at your desk or a day out doors?** MA: Today? Some of both. Answering your Q (desk); putting in the rest of the garden (outdoors). To go in: tomatoes, kale, zucchini, summer squash, peas, beans. **When I read *Cat's Eye* for the first time, it resonated with something deep within me and made me think about many different episodes growing up. I always wondered what writing that novel was like for you. Do you find it emotionally draining to tap into those kinds of memories/thoughts? Do you ever find a scene too difficult to write about?** MA: I did start to write this novel in 1964 when I was living in Vancouver, but I set it aside because it was in fact not the right time for me to attempt it. I needed to be older. I have been blessed (or the opposite) with a memory for exact physical details, so the textures of the decades in the novel were not hard for me. Textures and smells... total recall. I ended up writing the snowiest scene in Australia, on a balmy day with kookaburras calling outside.... Sometimes time and distance can help with perspective. I was also surprised to receive many letters—once I'd published it—in which the children behaved even worse. **Hello! You have received critical acclaim and commercial success in equal measures. But how important is a book's so-called "commercial" appeal to you? This may not be very important to you now, but was it something you considered when you started writing?** MA: It was very far from my thoughts when I began. That was in Canada in the late 50s and early 60s, and none of the writers I knew had the expectation of commercial success. We made jokes about it, but we didn't think we could really do it. I have been more than a little surprised by the unexpected success of some of my wilder ventures. I have never been able to anticipate anyway what "the reader" will like. "The reader" is not homogenous, like cream cheese. "The reader" is always one, singular—an individual. So, I try to take care of my books, and have to trust that the readers will make their own choices. I can't set out to flatter and seduce them! **Personally, I first got introduced to the Canadian Literature through you Madam, and through Alice Munro as well. There are only a handful of Canadian writers known in the world today, why is that? What hinders Canadian Literature from getting an international acclaim, as that of the American and British Literatures? When will Canadian literature be taken seriously?! Thank you so much :)** MA: In reality, there are quite a few Canadian writers who have done well internationally, but they are often not recognized as being Canadian. It's not as old, as a body of writing, as British and American literature. And Canada is not a large (in population), nor has it ever been an imperial power. Those items do factor in... **Do you have a different process when you set out to write from a male point of view as oppose to a female one?** MA: The process of writing is the same, but the vantage point is of course different. But it is different for each male character... because they are not all the same. I do notice that my younger male characters swear more. And they get angry faster; but my older ones and more saintly ones don't do either. **Hi. I'm 19 years old and I'm going to start writing a novel. I was wondering**

what do you think about books on writing. Will reading books like *Bird by Bird* be helpful or should I just start writing straight away? MA: I have no idea! Learn by doing... why not do both at once? Plunge in, and then if you get stuck, try a Helpful Hints book? A lot of people have mentioned *Bird by Bird*. The main thing is to keep going...

Sometimes we love things that are problematic. What are your feelings on consuming popular culture that has anti-woman or other unhappy components?

MA: Not all women are angelic. Women are human beings and come in every size, shape, age, and degree of moral rectitude. But maybe you meant a systematic degradation and stultification, without any mitigating factors? That would be uninteresting. As for “unhappy components,” all art of any complexity has unhappy components. It’s an ongoing discussion though: what is art for? To make us better? To make us feel better? To engage us? To act out our darker sides? To reflect ‘reality?’ q2 All of the above? The artist is free to express. And the reader to comment. **Hello!! What would be your advice for a young writer before he starts writing? And how many hours a day do you write?**

MA: My first advice would be: don’t listen to any advice before you start writing. Just start. If you listen to too much advice you will get overwhelmed. Once you start, you will find out what you need to know next. But read. And write a little every day. **I studied *The Handmaid’s Tale* as a basis for my coursework and I loved the novel. I extended on the chapter when Moira is never seen again, with a Bonnie and Clyde spin-off! From my studies, I was wondering why speech marks are not used for conversation between Offred and the Commander. As a class, we thought it might be something to do with the class/societal divide, so what was your intention behind it?**

MA: Thank you and I’m glad you enjoyed it! Texts on the page are a way of rendering the voice, including “speech”; speech marks are a textual convention. (Roman writing for instance did not have a lot of punctuation, making it harder for us to read today.) Sometimes one can use an initial dash; sometimes an inset. Probably I didn’t use quotes for some reason having to do with the fact that the speeches in question are reported from memory. Something like that. I must have had my reasons at the time.... **I found *The Handmaid’s Tale* to be such a poignant and perceptive novel which I loved! Are there any particular events or other contextual elements from the period of time which you wrote it in, which drove you to write the book? Even though it is largely classified as a dystopian novel, do you personally see any possible utopian features within it?**

MA: Thank you! The elements came from several sources: 1) History: I put nothing in that we have not already done, sometime, some place. 2) The study of 17th C Puritan Theocracy in New England. 3) The fact that I was born just as the Second World War began. I have always been interested in dictatorships and totalitarianisms, whether of right or left. If there was going to be one in the USA, what form might it take? 4) All totalitarianisms try to control (among other things) women’s bodies. They control men too of course, but in different ways. 5) My interest in SciFi/SpecFic of the early 20th C: the form itself. How to do it? And finally, 6): The statements being made by the fundamentalists of the early 1980s. I tend to believe people will do what they say they want to do, if they acquire the power to do those things. So, if you want women back in the home, how do you make them go back? Control their access to money. We now have near-perfect tools for doing that. They are called the credit card and the internet. **What was the inspiration for your poem “Variation on the Word Sleep”? Did you dream it? I love this poem above all others because of the connection one desires in a relationship. Is the poem about a connection with your lover or is it about a toxic obsession?**

MA: That’s a lot of questions! I think it could be about anyone you love. The imagery comes from a number of “dream vision” sources, including a Grimms’ folktale, a poem of William Blake, and the version of a descent to the Underworld from Virgil. But these are all, in themselves, deep “dream” images. **When you start writing a novel, do you exactly know how the story will go on and how it will end? Do you have a complete framework from the very beginning or do you develop the story while writing?** MA: People do both, but I don’t seem to be able to plan everything out in advance. I

plan and structure as I go along. Otherwise it feels too much like Paint by Numbers... though if you're writing a crime novel, you should probably know in advance who did the crime...
Creamy or crunchy peanut butter? MA: Crunchy. Without a doubt.

Available from: https://www.goodreads.com/author/3472.Margaret_Atwood/questions.

BROADLEY, Laura. "Margaret Atwood Discusses Tales, Short Stories and Alice Munro at Blyth Festival." *Clinton News-Record* 8 June 2016 Section: News: A8.

Excerpt: With her signature humour and candidness, Margaret Atwood took the stage at the Blyth Festival on June 2 as a part of the Alice Munro Festival of the Short Story.... Atwood was joined on the Blyth stage by Marilyn Simonds, another celebrated Canadian author. The two women met 20 years ago on stage at a similar event in Vancouver.

Simonds started off by asking Atwood why she decided to publish a collection of short fiction [*Dancing Girls*] in 1977 when she was already established in so many other genres. "I started with stories," Atwood said. "I've been writing stories since high school." Most publishers wanted a novel written and published before they would consider investing in a collection of short fiction. Some of the stories in *Dancing Girls* had been written long before the collection was published, Atwood said. The short story was a popular genre in Canada in the 1960s because it was hard to get novels published unless the publisher was able to get a UK or US company to co-publish. At that time, the publishing houses couldn't justify the expense without a foreign partner because Canadian audiences weren't seen as able to support the collection on its own, Atwood said.

Atwood said she credits the CBC Radio show "Anthology" hosted by Robert Weaver as helping short fiction and poetry gain a wider audience in Canada because he would read them on air. "Robert Weaver knew all the writers in Canada. He was the common link that joined writers across the country," Atwood said. Alice Munro has also given Weaver a lot of credit as he was one of the first to publish her stories.

Simonds asked Atwood what the difference between short pieces, short stories and tales as those are the various names of the works in Atwood's collections. Short pieces are not necessarily prose, but can take the form of short plays or narrations. Short stories are realistic pieces of fiction whereas tales have a "fable dimension" to them, Atwood explained.

In the early 1970s Atwood and Munro were both gaining a significant following for their work among Canadians. After World War Two most of the preeminent writers were men. The end of the 1950s and the beginning of the 1960s [saw more attention given to] female writers like Lucy Maud Montgomery and Gabrielle Roy for Atwood and Munro to look up to. "Those examples were there for young women writers," Atwood said. "Alice, herself, says that she was inspired early on by *Emily of New Moon* [by Montgomery]." The second-wave women's movement started in the early 1970s, which gave some women the inspiration to move away from just being housewives. During that time women writers received two types of reviews. "One was, early-wave women's movement people who just decided it was part of that. And the other one were other people who said, 'She'll grow up and get over this phase'," Atwood said. Female writers have come a long way since the 1970s in terms of the respect they garner in most genres, but there are still sections of writing where the female voice is still stifled, like gaming, Atwood said.

One of the last questions Simonds asked Atwood came from the audience, and was about what projects she has coming up. Atwood has contributed to the Hogarth Shakespeare project, which has acclaimed authors retell Shakespeare's work. Atwood's novel is a retelling of *The Tempest*, which comes out in October 2016 and is called *Hag-seed*. Atwood's graphic novel

will come out in the fall of 2016. The novel started as a bird conservation project as domesticated cats are the biggest killers of migratory songbirds “How do we deal with this without getting death threats from cat owners?” Atwood said. “The solution is obvious. You devise a superhero, which combines cat and bird. Therefore, it’s called *Angel Catbird*.”

BROWN, Helen. “‘I Won’t Do Anything That Isn’t Fun’; As Her New Novel, a Modern Version of *The Tempest*, Is Published, Margaret Atwood Talks to Helen Brown About Revenge, Forgiveness and Boris Johnson’s ‘Tangled Thicket.’” *Sunday Telegraph* (London) 9 October 2016 Section: Living: 5.

Excerpt: The prison research Atwood undertook for [*Alias Grace*] fed very neatly into her “invigorating” new book, a reworking of *The Tempest* for Hogarth Press’s Shakespeare series.... Speaking in her cool, Canada dry drawl, Atwood says she weighed a “sense of trepidation” at approaching one of the greatest works in English literature against her long-standing fascination with the many “puzzles” in Shakespeare’s final play. Rereading the great revenge drama—about the sorcerer Prospero, the rightful Duke of Milan, who has been stranded on an island with his daughter for 12 years after being deposed by his jealous brother Antonio—the novelist was struck by Prospero’s final request that the audience “set him free.” “Free from what, hmmm?” she asks rhetorically. This was a chance to explore that question. “How could it not be fun?” she says.

The resulting book, *Hag-Seed*, revolves around Felix Phillips, an ageing theatre director once celebrated for his experimental productions, who has been living off-grid in an old shack for 12 years after being ousted from his job by an underling-on-the-make and has now applied to teach Shakespeare in a local prison. Felix, the novel’s Prospero, puts on a production of *The Tempest*, casting a hacker as wicked fairy Ariel, a drug baron as the King of Naples, a corrupt accountant as the Neapolitan courtier Gonzalo, and a former soldier suffering from post-traumatic stress disorder as the subhuman Caliban. “Originally Caliban would have been played for laughs,” says Atwood. “The romantic idea of him as a noble savage emerged in the 19th century and he is noble in some of his speeches. But would you want to be left alone with him in a dark room, hmmm?”

One of the inspirations for *Hag-Seed* was *Shakespeare Saved My Life*, a book published three years ago by English professor Laura Bates in which she described her experiences of teaching the plays in maximum security jails. “These people had to read the texts crouching in cells,” Atwood says, “and Bates said she got better papers out of the prisoners than she did out of her college students because they had lived *Macbeth*. They had lived that ‘I’m going to kill someone’ experience. Bates said it is transformational for people to see their inner [lives] being reflected.”

A scientist’s daughter, Atwood has always been bothered by practical problems in stories. “I remember reading *Ivanhoe* as a child,” she laughs, “and wondering if there was a bathroom in the tower where Rebecca was imprisoned.” Her new graphic novel about a flying cat gives her hero a simple costume because, “I’d always wondered what happened to Superman’s clothes when he went into the telephone box.” Likewise, in *Hag-Seed*, we find Felix wondering about showering arrangements on the island.

Atwood also has great fun with the language. To keep order, Felix tells his students they can only swear using insults from the play, leading to the convicts calling each other names like “freckled whelp” and “pied ninny.” But there is a serious point to Atwood’s book. The novel shines a thrilling new light on *The Tempest*’s themes of revenge and forgiveness (Felix performs his *Tempest* in front of the underling who usurped him—now a politician seeking to cut funding to arts projects in prisons) as well as making a strong case for art’s ability to “set you free” by helping you understand yourself.

What does Atwood make of the high-profile acts of revenge that have played out in British politics since June's referendum? "I think you'd have to go back to the 17th century to find anything quite like it," she says. In particular, she is fascinated by Boris Johnson's appointment as Foreign Secretary. "Why did he accept the position? Did he not realise he was walking into a tangled thicket?" While Boris could one day publish a memoir, Atwood says that one of the delights of Shakespeare is that "he will never appear on a chat show, or talk to you on the phone" so we can never know what he was thinking. But, "the one thing you really learn from Shakespeare is that you may have wonderful sentiments and speeches, but, to hold the attention of the audience, you have to make it fun. Otherwise they will never be set free."

BUNBURY, Stephanie. "Margaret Atwood: The Eminent Canadian Novelist Reimagines Shakespeare's *The Tempest* in a Modern-Day Prison in the Snowy Backwoods." *Canberra Times* 12 November 2016 Section: Panorama Magazine: 16.

Excerpt: "I am very old, you know," says Margaret Atwood, lowering her chin to give me a headmistress's reproving glare. She is 76, in fact. I have just asked her if she researched prisons for her new book, *Hag-Seed*, a sprightly adaptation of *The Tempest* in which a Canadian "correctional facility" stands in for Prospero's island.

Of course, she has; prisons have been central to her novels *Alias Grace* and *The Heart Goes Last* and quite probably more of her prodigious output: about 70 volumes including novels, poetry, short stories, critical writing, children's stories and edited references. "I've been in and out," she says; someone she knows was "unfortunately smuggling hash." Margaret Atwood is 76. She has seen a lot of life. Woe betide me, however, if I joke about her age. When I preface another question by saying how "very old" she is, I get another dose of the glare. "You weren't supposed to take that literally," she says. Critic Robert McCrum called her voice "a prairie monotone"; it's hard to gauge the level of irony on that flat plain. "Older. I'm old-ER! Less young."

OK, that's a laugh, then. But she is always citing her age, saying she is too old to be horrified by people or too old to do things she doesn't like doing. "It's a good out, isn't it?" she agrees. "I can't do that, dear, I'm too old. I'm not going to take the ice-bucket challenge, because it may kill me." She gives a little snicker. Atwood lives in Toronto with her partner, novelist Graeme Gibson; in slim black trousers, boots and an on-trend swath of colourful scarf, she cuts a very smart urban figure. For much of her childhood, however, her family lived on a small scientific research station in the woods of northern Quebec; her father was an entomologist.

There were no roads, electricity or running water where he gathered his insects, just an urgent early education in survival skills. A bucket load of ice isn't going to defeat Margaret Atwood. I'd be surprised if it made her flinch. Weather, though: that's something else. *Hag-Seed* was a commission from the Hogarth Press, which has been asking eminent contemporary authors to write novels based on Shakespeare's plays for the 400th anniversary of his death. It comes as no surprise that Atwood should pick *The Tempest*, given the prevalence of storms and snowdrifts in her stories. They seem to be bound up with her identity as a Canadian writer; for people in the United States, she remarks drily, Canada is solely significant as a source of cold fronts. "But we do have a lot of weather and it's very important," she says. "Of course, if you are a novelist, it determined how you kill off your characters. In Australia, you have the possibility of shrivelling to death in the outback. We have the possibility of being lost in a blizzard and never found again."

As far as *The Tempest* goes, however, it was really the character of Prospero who drew her in. She first wrote about him years ago, in his capacity as a magician, in *A Writer on Writing*. Prospero has been exiled from his duchy, along with his infant daughter Miranda, by his jealous brother. They are washed up on an island uninhabited but for the air spirit Ariel and

the monstrous Caliban; Prospero uses magic to control both of them, thus becoming both prisoner and jailer. The turning point comes when he willingly discards these powers in order to return home with the same brother who, more than a decade earlier, sent him away to die.

Prospero is really just Hamlet, says Atwood, making different choices. Instead of exacting punishment, he chooses forgiveness. Instead of dying, he chooses life. “The question being raised is: ‘what does it mean to be human?’” It is a question, she adds, that is going to arise more and more frequently in the near technological future. “And he takes on that challenge. Shakespeare does that with a number of plays towards the end; he takes themes he has done before, reruns them and has them come out better.”

So are these better decisions the product of Prospero’s maturity: of being altogether less young? Atwood neatly shrugs that off with a conversational swerve. “OK, let’s talk about revenge, because that’s what this play is about. After a certain age, everybody who is your age, whether they were your enemy or not, they may not be your friend but they are allies because nobody else remembers the stuff you and they do. So unless they’ve died, you are probably feeling more forgiving towards them than you might have when you were 32.” Age doesn’t make you a different person, she says, or a different writer for that matter. “I think it makes you a different version of who you already were.”

Hag-Seed is one of the names given to the bestial Caliban, who is the son (or “seed”) of the dead witch Sycorax. But Atwood’s story is that of her Prospero, now called Felix. Felix was once a giant of modernist theatre and artistic director of an influential Shakespeare festival; he was also father to Miranda, who died of meningitis when she was three. It is during his first flood of grief—and in the midst of producing what he thought would be a ground-breaking version of *The Tempest*—that his erstwhile best friend and colleague ousts him with the collusion of some grubby provincial politicians purportedly looking after interests of the funding public. Felix, now half-mad, goes to live in a rustic cabin in the woods. He imagines Miranda is still there, growing up. There is a lot of snow, a lot of shovelling, and a very long and freezing walk to the long-drop toilet out back. Then, after nearly a decade in the literal wilderness, he takes a job teaching literacy in a nearby prison. The authorities don’t care what he does, so he has the class put on a Shakespeare play each year for which he encourages rewrites, maximum use of insults and anything else that will engage his criminal cast. Meanwhile, he plots to get the men who destroyed his career to come and see his next production, which is, of course, *The Tempest*. Behind bars, he has access to all the muscle, drug expertise and wily knowledge of explosives he needs to give his old enemies a show they will never forget. Having set her novel in the real world, Atwood has to rely for magical effects on computer hacker Eight Hands—her correlate for Ariel—and on the fact that this is theatre.

“In any play, when you are backstage it looks quite different,” she says. “There are two kinds of magic, the kind in Shakespeare’s play and the kind you see on the stage. They both deal in illusions—it’s just a question of method.” And what about her? Isn’t she an illusionist? “Any novelist is an illusionist. You are creating a world, you hope it’s plausible and people are constantly asking you ‘how did you do that?’ Well, I have this rabbit in my pocket ...” She lets out another snapped-twig snigger.

What is particularly remarkable about Margaret Atwood’s illusions is that she grew up at a time when Canadian literature barely existed. In 1960, when she was in her final year at the University of Toronto, only five novels were published in Canada. Along with Alice Munro, she swung that around; she won the Booker Prize with *The Blind Assassin* in 2000 and is generally considered—although, as of this year, who can predict these things? —in a short line for the Nobel Prize.

She is regularly torn down by younger writers in Canada, a country even less fond of tall

poppies than Australia, which she regards tolerantly as a necessary resistance. The point is that she is a very tall poppy indeed, something that would have seemed unthinkable in 1969 when she published her first novel, *The Edible Woman*. She remembers designing her own covers to save money and selling her books at public readings. Writing in an overlooked country, she says, “means you have to invent things. You have to be inventive. And it means you have to build things. You have to be constructive. And it means you have to build things without much money, so it makes you frugal.” You can talk about the intellectual significance of living between two English-speaking empires, but the daily reality is that you are dragging a sled of books from one reading to the next. “Those practicalities shape what you do,” she says. “I suspect that what happened with Shakespeare and co is that they probably said ‘hey, we know how to make thunder now. So let’s have a play with a tempest!’”

CORNISH, Audie. “Margaret Atwood: ‘I Finally Got To Do My Cat With Wings.’” *National Public Radio* 9 September 2016: All Things Considered. Online.

Excerpt: **AUDIE CORNISH: We all have un-lived lives, says Margaret Atwood. Growing up, Atwood wanted to write comic books and be an illustrator.**

MARGARET ATWOOD: I was going to run off to Paris or London—one or the other—and write masterpieces in a garret while getting TB and drinking absinthe and smoking cigarettes, which I was never any good at, and die young, as one does.

CORNISH: Needless to say, her life followed a different path. But Margaret Atwood’s massive success as a fiction writer, with books like *The Handmaid’s Tale* and *Oryx And Crake*, have given her a second chance at her childhood love. With the help of illustrators, she’s written a graphic novel. It’s called *Angel Catbird* and—stay with me—it’s about a superhero who’s part human, part bird and part cat. It’s a little bonkers. But she says she got the idea as a kid, and it seems to have stuck with her. ATWOOD: I finally got to do my cat with wings, but a much more skilled Illustrator is drawing this person—Johnnie Christmas, my co-creator. And he’s drawn a beautiful Angel Catbird and all of the other characters, as well. **CORNISH: Johnnie Christmas, you mentioned, doing the drawings here. And I remember thinking, catbird what’s that going to look like? And then I saw this image of this kind of muscular, whiskered, winged creature, and I was like, oh, yeah... That makes sense.** ATWOOD: Claws and talons, yes. **CORNISH: (Laughter) Yeah, exactly. It wasn’t cheesy. It wasn’t like “Cats” the musical, like, he... ATWOOD: No, it wasn’t like “Cats” the musical. CORNISH: ...You know, he looked like he could fight you.** ATWOOD: Yes, yes. I’m very fond of him. His first iteration, he didn’t have any pants. So I said, he looks very naked.... This is an all-ages comic. He has to have pants. And then Johnnie said, we need an origin story for the pants. They can’t just sprout on him when he changes into Angel Catbird. So he’s then given the pants by one of his friends. And I’m glad that he said we needed an origin story because, as a child, Superman always bothered me the clothing thing. He goes into the phone booth. He comes out in this outfit which is much bigger than anything he could have stuffed under his suit. **CORNISH: But it’s all spandex. Is it really bigger?** ATWOOD: The cape? Come on. **CORNISH: Well, OK.** ATWOOD: Come on, the close-fitting part maybe, but the cape? It’s large. **CORNISH: You got me, Margaret Atwood. You’ve really raised some serious questions here (laughter).** ATWOOD: And then—and then what happened to his civilian clothing? Did he just leave it in the phone booth? **CORNISH: OK, that is true.** ATWOOD: What happened? **CORNISH: Yeah.** ATWOOD: So it was never explained.

CORNISH: You know, this story is this fantasy world where there are people who are half animal. But I have to ask you something because in recent months, there’s been a lot of publicity about the creation of chimeras, which is taking, like, human stem cells and combining them with the tissues of animals. And lots

of people have been bringing up the pigune, which is a creation [of] pigs with human stem cells from your book *Oryx And Crake*. ATWOOD: Very true, yes. Well, that research was already underway when I was writing that book, but they had not yet made the breakthroughs that would enable them to actually do it. And it is a type of thing that is in *Angel Catbird*. CORNISH: **Is this weird for you... to have things that you imagined, like, actually appear in the news in a weird way?** ATWOOD: The kind of speculative fiction about the future that I write is always based on things that are in process right now. So it's not that I imagine them; it's that I notice that people are working on them, and I take it a few steps further down the road. So, it doesn't come out of nowhere. It comes out of real life.

CORNISH: Similarly, with *Handmaid's Tale*, that's a book people cite the title of when they want to accuse a politician of rolling back rights for women. And over time, what's it like to hear your work have this other life, like, to enter the popular consciousness in a way, even if it's not the way you intended? ATWOOD: Well, quite, quite strange. It was also the answer to a couple of questions that come up, which is if you want women to go back into the home, how do you make them do that? And the method I proposed in 1985 was, now that we have credit cards, it's very easy to just cut off people's access to credit. And that's what happens in the book, and it could happen at any point, really.

CORNISH: So, what is the world you're imagining next? Is there a germ of something that you think could be another whole universe? ATWOOD: You know, if there were, I wouldn't tell you. **CORNISH: (Laughter).** ATWOOD: The trouble with my ideas is, if you put them out there just as ideas, everybody looks at you as if you're a lunatic. **CORNISH: Oh.** ATWOOD: So, if I had said to my publisher, so I'm going to write a novel about this society in which women have to wear these red outfits with great, big, white hats and basically be biological wives for an elite group of dictatorial, weird people (laughter). **CORNISH: (Laughter).** ATWOOD: They would just [say] Margaret, what are you doing? CORNISH: This has been really interesting. Margaret Atwood, thank you so much. ATWOOD: And thank you so much. **CORNISH: Margaret Atwood her new graphic novel is called *Angel Catbird*. It's out this week.**

Available from: <http://www.npr.org/2016/09/09/492449474/margaret-atwood-i-finally-got-to-do-my-cat-with-wings>.

CRISOLAGO, Mike. "Atwood Gets Graphic." *Zoomer* 32.7 (October 2016): 14. On *Angel Catbird*.

Excerpt: **Mike Crisolago: You've been a fan of comics since childhood. Did you have a favourite?** Margaret Atwood: I was a Batman person...but my all-time favourite was probably Plastic Man because he was funny. **MC: Did you ever imagine you'd write a graphic novel?** MA: No, I didn't, but then it became obvious that I could. I was going to need an illustrator because although I started drawing flying cats with wings when I was about six—it's obviously been on my mind for some time—I wouldn't have been able to draw anything that professional. **MC: You once quipped that you're "supposed to be a nice literary old lady" who rests on her laurels in her rocking chair, not writing comics.** MA: Well, artists don't retire.... If you're self-employed, nobody says, "Time for you to leave," and therefore there's no reason not to continue to explore new areas. Somebody said to me on Twitter, "She got old." And I said, "Better than the alternative." You get old or else you die. So, me, I'd rather get old. **MC: You presented *Angel Catbird* at Comic Con. What was that experience like?** MA: The comic people are pretty accepting unless, of course, you were dissing comics. But I grew up in the comic culture. Pogo was a huge deal in the '50s and took on McCarthyism, and everybody followed Li'l Abner. There were all of these wartime comics and, in Canada, there were these black and white ones, a lot of Nazi fighters

amongst them. Wonder Woman...was a big Nazi fighter in her day—went in to fight the Nazis without a top on, practically, which I wouldn't have done. But never mind that.

Full text available from: <http://www.everythingzoomer.com/qa-margaret-atwood-gets-graphic>.

FORTNEY, Valerie. "Literary Icon Shares Thoughts on Floods, Fires and Compassion; Atwood Will Be Speaking at Event Hosted by Faculty of Nursing Sunday." *Calgary Herald* 28 May 2016
Section: City: A2.

Atwood interviewed in advance of a keynote address she was to give at the University of Calgary's Faculty of Nursing on the topic of "Compassion Under Contemporary Conditions," also part of the Congress of the Humanities and Social Sciences 2016, an annual event hosted in 2016 by the U of C. Excerpt: While Atwood chafes at my inquiry into what her talk will delve into— "I'm not gonna blow all my good stories," she says in her trademark monotone, "and I'm not gonna tell you the end of the novel, either"—she does humour this journalist with some insights. Compassion, she explains, is empathy put into action; something her Calgary hosts know far too much about. "Everyone expects so much from them and people beat them up all the time," she says of those in the nursing profession. "How much compassion is too much compassion? Where do we draw the line, since none of us can change the world?"

In a world where increasing numbers use the Internet and social media to bully and belittle others, it might seem like compassion, let alone civility, is a rare commodity these days. Atwood, who has more than a million followers on Twitter, begs to differ—and points to recent examples in this part of the country as proof it's still very much in abundance. "If you look at the response to the Fort McMurray wildfires, it was pretty overwhelming," she says of the local and cross-country support that helped the Canadian Red Cross raise a record \$102 million to date for a domestic disaster. "People from all over the country live there," she says, noting the strong connection between compassion and the feeling that it could happen to any of us. "Statistics don't move us; it's the individual stories that do."

The southern Alberta flood was another massive display of compassion in recent times. "Everybody pitched in and the mayor was terrific," says Atwood, who has made no secret of her admiration for Calgary Mayor Naheed Nenshi. "That could have been your house swept down the floodways."

Her latest writing project also focuses on compassion, she says. "I've been writing a novel, a revisitation of *The Tempest*," she says of her book entitled *Hag-Seed*, due out this fall. The story's protagonist transforms his desire for revenge into forgiveness, "after witnessing a non-human being having more compassion than he has."

She has great admiration for nurses, people who have "a very tough life ... and I think people ought to think about what a tough life it is." So, does Atwood think female-dominated caring professions such as nursing have something to do with compassion being more a female than male trait? "Some men are just as good at those things, and some women are terrible at them," says the author who recently championed a gender-neutral national anthem and the movement to have another woman besides the Queen on Canadian currency.

While that's all she'll reveal about her talk on Sunday, Atwood says it's an honour to come to Calgary to support the profession. "Maybe it'll get the nurses some attention," she says of those women and men who care for us in our greatest time of need. "They're often on the front lines of everything."

HEER, Jeet. "On Shakespeare, Superheroes and a Cat-Bird-Human: Jeet Heer in Conversation with

Margaret Atwood." *LRC: Literary Review of Canada* 24.7 (September 2016): 3-5.

Excerpt: **JH:** You were just at Comic-Con [comic book convention] **MA:** I was just at Comic-Con, yes. You get a load of press there too. **JH:** I wish I'd remembered to bring this to you, because you mentioned Little Orphan Annie in your introduction, and I had seen a Little Orphan Annie strip from 1948 that takes the opposite position on cats and birds—where, like, Harold Gray [Annie's creator] defends cats eating birds. This is very much in keeping with his politics. **MA:** Of course, in those days the birds were not suffering a precipitous decline. As they are now. **JH:** That's right. He did actually get letters of complaint from birders. **MA:** Yeah, but they would object just to the destruction of an individual bird. We're now seeing—**JH:** Species decline. **MA:** Not only that, but numbers within species decline.

JH: Let's start with this, because although it's a very entertaining book, there is a kind of political message, and it is something that often comes up in your writing, especially on Twitter, about, well, cats and birds. Do you want to talk, talk about where that passion comes from? **MA:** I grew up with it, and I grew up with a biologist. We are in an era of precipitous migratory songbird decline, and that has been bad news for Canada, because it is the migratory songbirds that weed the boreal forests of insects, so eliminate all the birds and you are going to get many more forest-eating insects and that means more dead trees and that means more forest fires, and that is also bad for one of our key industries, which is wood products. So, put it all together, and we should be supporting migratory songbirds if not simply for aesthetic reasons—we like them, they make nice songs, they look cute, all of those things. The economic value that they bring is huge. They found [this], for instance, in India, where inadvertently they were using an antibiotic that killed vultures. There was a precipitous decline in vultures, and there was an immediate outburst of wild dogs, rabies and rats. So, things are connected. [Laughs] **JH:** Sure.

MA: There is a strong seabird and fish connection. If you restore seabird colonies, you get more fish. Why is that? It's the nutrients that the birds bring into the water fosters the growth of phytoplankton, [which] fosters the growth of small fish and therefore fosters the growth of bigger fish. So there have been big seabird restoration projects, and I'm putting those in volume three of *Angel Catbird*. **JH:** So that's sort of the political background, but I also want to—**MA:** I wouldn't even call that political. I would call it just, you know, this is where we live. You want to stay alive, you'd better deal with the oceans. Because if they die, you are going to choke to death of oxygen deprivation.

JH: In both this book and I think the *MaddAddam* trilogy there is the use of fantasy and science fiction allegory to emphasize the continuum, that humans are a part of nature. The *Angel Catbird* is a cat, a bird and a human. **MA:** Well, I am trying to show both sides, indeed three sides, of the question. You can do that by showing an argument, or you can do that by showing an identity conflict. So my character has an identity conflict. And, as you will see in volume two, he has two love interests, one of whom is part cat and the other of whom is part bird. So what is his choice? Does he want to have an egg or does he want to have a kitten? [Laughs]

JH: [Laughs] The romantic interest is tough. But you reminded me a lot of—which I'm not even sure you would have read—the 1960s superheroes of Stan Lee and Jack Kirby where—**MA:** Yeah, it came in with Spiderman. I mean there was the Lois Lane kind of thing going on but we never really believed in that, and we thought that the love interest of Batman was actually Catwoman, but nothing came of that either. [Laughs] **JH:** Or Robin. **MA:** Now, now. Yes, they all had sidekicks in those days. You probably don't remember the Human Torch and Toro. **JH:** Oh, the fiery guy. **MA:** Yeah, they were both fiery guys, but Toro was the smaller fiery guy. **JH:** Jules Feiffer said he always resented the sidekick when he was reading in the 1940s, because he said, "You know, I wanted the hero, and the sidekick was an annoyance."

MA: Well, the sidekick I think was supposed to be for child readers, somebody they could identify with. But what the child readers really identified with was the superhero. I mean, who wanted to be a sidekick? You wanted the full shout-out. You wanted to be a powerful grown-up superhero.

JH: That's right. So, you have this issue of identity, and which side do you choose, but there is a sort of concern of science out of control or science that's used for corporate interests rather than a broader human interest. **MA:** As it is. **JH:** As it is. **MA:** Science is like anything else in the human world: there's good of it and bad of it. The old 19th-century age of the gentleman scientist, that was long ago over. So, the question we need to ask is, okay, who is paying the scientists, and to do what? And that is why we need public science, divorced from corporate interests and divorced from political interference. And what you had during the Harper era was a lot of political interference. These are public scientists—we pay for them. Why should we not be allowed to hear what they have to tell us?

JH: One of the other interesting things with *Angel Catbird* is the use of what we know about animal behaviour to shed light on human behaviour, like the sexual attraction between the two lead characters, and how that's expressed in cat terms. **MA:** Well, cat terms are very different from human terms. Or we think so. **JH:** That's what I am curious about, because is there a way in which, if we think about ourselves as biological creatures, as part of a continuum with cats and dogs— **MA:** Yeah, we are not really actually very similar to cats. Cats appeal to us partly because, like owls, they've got big front-facing eyes and small chins, so to us it says "baby." **JH:** Cute. **MA:** Cute, cute, cutie, cute, cute, cute. We love things with big eyes that look like babies. So that's why, for instance, crabs and snakes don't get much hugging love from humans—because they do not look like babies. But when we get to Count Catula—because we're gonna see more of him in volume two, he is part bat, part cat and part human—I'll just point out to you that [there were only] "three wives of Dracula." But Count Catula, being part cat, has lots more. Many more wives of Catula. [Laughs].

JH: You've cartooned for a long time, since the 1960s, I think. **MA:** Oh, before that. **JH:** Before that, too; I just think of the printed material. When you were working on this, did you write out a script? **MA:** It's very similar to working in film or television. You have a team. I will first block out the action of a volume, and then everybody comments on that, then I break it down into blocks and then into pages and panels. And everybody comments on that, and then Johnnie [Christmas], my co-creator, starts to draw it, and he starts with thumbnails, little sketches, leaving space for the writing, which goes in the last. And then he does pencils, more detailed, and then he does inks, and everybody sees these at every stage, and then it all goes to Tamra [Bonvillain, the colourist], who puts in the layers of colour, and the very last thing is that the lettering is dropped in. So that is the process and it's very collaborative. **JH:** Where is the stage at which you add the dialogue? **MA:** The dialogue is there from the beginning. It's in the script.

JH: One of the things I was struck by was the flow. Sometimes, if you have someone who is a novelist or writer working in comics, they tend to overemphasize blocks of text. But this isn't like that—it does flow like a comic. So that comes out of the collaborative process. **MA:** Well, it comes out of the fact that I spent the 1970s writing television scripts and screenplays. [Laughs] And before that, you know, once upon a time, I ran my own puppet show when I was in high school, and [I did] acting, drawing stuff over the years. [I have been] pretty much immersed in the medium from the 1940s. This is where I grew up—I grew up in comics because there wasn't any TV then. **JH:** You are working with very good collaborators. I know Hope [Nicholson, project advisor] a little bit— **MA:** She is very thoughtful and of course she has read everything in comics, and it was she who said, "Okay, here's a number of different illustrators—which look do you want?" I said, "I want something that looks like a classic superhero drawing type of thing." **JH:** It really feels like those 1960s Marvel comics. **MA:** Or

even earlier. We also wanted all ages, so you'll notice there is no swearing or naked sex in it. **JH:** [Laughs] And you're gonna do this for three volumes? **MA:** Yes, we have already done volume two, so that will come out in February, and volume three is in preparation right now.

JH: I want to talk about *The Tempest* novel **MA:** Let's talk about *The Tempest* novel, called *Hag-Seed*, which means, in a word, son of a witch. [Laughs] **JH:** [Laughs] Which, of course, comes from an insult that Prospero calls Caliban at one point. This is part of a series [reimagining and novelizing Shakespeare plays], and you got to select *The Tempest*. Why was this the play you chose? **MA:** I've written about it before, in my book *A Writer on Writing*, which used to be called *Negotiating with the Dead*, but I guess the publishers didn't like that "dead" word. So Prospero is producer-writer-director-actor in his own play, which is the action of *The Tempest*. He is essentially controlling and directing through his special effects guy, Ariel. It is the closest we get to Shakespeare showing us an artist at work. So naturally I would be very interested in that. It is also the closest that he came ever to writing a musical. **JH:** How so? **MA:** If you think of it, it is more singing and dancing, and music used as a controller, signalling and transforming. Those things interested me a lot. But also, the very peculiar epilogue—that is a weird thing for him to say at the end of the play. The last three words are "set me free." So you then think "Okay, this is Prospero, who has been controlling the action of his own play, and now he is asking the audience to set him free. From what?" And then you go backwards and you realize that everybody in the play is imprisoned in some way or another, at some time. It is about imprisonment and release. And it's also a revenge play that does not carry through to the ultimate revenge. So, it is Hamlet, if Hamlet had stopped and said "Hey, wait a minute, I'm gonna forgive them." **JH:** [Laughs] Yeah. **MA:** That is the hinge moment of the play. For sci-fi and aliens fans, it is particularly interesting because that reversal, that moment of forgiveness, is instigated by a non-human being. Very peculiar and interesting. For all of these reasons I have always been pretty fascinated by it. But also, he is one of those magician figures, and they always have a dark side and indeed they always have a slightly fraudulent side. The chapter in *A Writer on Writing* on that particular aspect involves Prospero, the Wizard of Oz, another one of those controlling figures, and then you have the moment where the curtain falls down and he is this little old man [laughs] who's yelling "I'm a good man but I'm a very bad wizard!" So, is the magic real or not? In *The Tempest*, it is real. **JH:** Yes. **MA:** Magic is real. But it has a dark side. And that is pretty interesting, too, because the things that Hag-Seed's mother, Hag, [laughs] is accused of—Sycorax [in the play, Caliban's mother]—are all the same things that Prospero himself has done. So why is he good and she is bad? Why? We ask ourselves. And the other fascinating character in *The Tempest* is Caliban. There have been Calibans played sympathetically, there have been Calibans played for laughs, there have been Calibans played as villains. But Shakespeare is Shakespeare because he is always pretty ambiguous about those things. So Caliban, number one, is a potential rapist. Bad. But number two, he has some of the most poetic and romantic lines in the play about the island, and he has these wonderful dreams, and he is also exploited. **JH:** He is the voice of the oppressed. **MA:** Well ... be careful about that. You see, it is Shakespeare. Yes, he is enslaved; yes, he also, the first chance he gets, kicks that over and says, "I'm going to have a new bunch of enslavers [laughs]. I'm going to pick some new enslavers, basically, and let's go murder people. And rape Miranda some more." So it's not all good. **JH:** No, of course not. **MA:** However, Freud is right in that the repressed returns as nightmare. So how to play Caliban is one of the big mysterious things about every production: Are we going to play him as sympathetic? Are we going to play him as a sort of tantrum-throwing child? How are we going to do this? Every production has a different answer. In our age, of course, he is much more likely to be seen as the voice of the oppressed than he would have been in the 17th century. But he was even in the 19th century already seen as that.

JH: It's a wonderful play, but I am also wondering ... it is a play where Shakespeare is speaking at us, it seems, most directly as the artist. And he is writing about what it means to be

a magician. **MA:** That's what we think. There is no objective evidence—the gorgeous thing about Shakespeare is that there is no Shakespeare who can turn up and have an interview like this with you. So he is in a way an open area where people can bring themselves. But he was also so inventive. **JH:** There is in *Hag-Seed*, as in many of your recent books, a real celebration of that inventiveness. **MA:** Well, we should probably just set the scene a bit with *Hag-Seed*: it is a theatrical director [named Felix] who has been expelled in a coup at the theatre company—**JH:** Which happens! **MA:** It does! People have ganged up and just got rid of him. And he goes off to sulk in the wilderness, and then he gets a chance to get back at the people who have done the expelling of him. So, he has been teaching Shakespeare in a prison, which also happens, and he decides to put on a production of *The Tempest* in the prison—which will also be a revenge mechanism against his enemies.

JH: I want to talk about revenge a little bit because that is one of the two great plots. It is either people fall in love or they get revenge. **MA:** Or they are power grabs. So Julius Caesar is a power grab play, but then it becomes somewhat of a revenge play in that there are two opposing factions. But not so much revenge as power grab. Macbeth is a power grab play—the corrupting effects of power. But in *The Tempest*, it is the misuse of your power, because Prospero's predicament is really, in its origin, his own fault.... He was the duke. He didn't pay attention to being a duke, and he went off and immersed himself in magic instead, and what was he doing making the dead walk, anyway? What was that for? [Laughs] So, because he wasn't paying attention, his brother took control and kicked him out. Tried to kill him, basically. Shakespeare is very interested in power—right uses and wrong uses. He is also very interested in revenge, good effects and bad effects. And late Shakespeare often takes motifs that he has seen through to a tragic conclusion earlier and takes them almost there, and then makes it come out all right.

JH: One big thing is in getting to this happy ending, Felix has to let go of the dead, right? **MA:** He has to, yeah. First of all, he has to forgive. And then he has to let go of the past. **JH:** Yeah, and I was thinking about that title, *Negotiating with the Dead*. How important is it for the imagination, for writers, to speak to the dead, but also let them go? **MA:** Well, they also have to let you go. Don't they? **JH:** [Laughs] That's right. **MA:** One of the big themes for a writer is the descent to the underworld, the conversation with the dead, the learning from that and then the bringing back up. To bring something to the community. And that is a very old shamanistic task.

Available from: <http://reviewcanada.ca/magazine/2016/09/on-shakespeare-superheroes-and-a-cat-bird-human>.

KEATING, Sara. "Margaret Atwood's Future Proofs; Whether Tackling Shakespeare, Writing Poetry or Creating a Graphic Novel, the Canadian Author Lets Her Social Conscience Shine Through and She Has a Habit of Predicting the Future." *Irish Times* 8 October 2016 Section: Weekend: 9.

Excerpt: It is 11 a.m. in Toronto. Margaret Atwood is in a cellar, talking to *The Irish Times* from her home office, where an assistant helps administer her schedule, and where she barely ever writes. "I don't actually get to write in my office," she says in her distinctively laconic, sardonic manner. "I write in planes, hotel rooms: wherever I have occasion to be." She will be 77 this year, but time has not slowed her down. She has just published her 17th novel, *Hag-Seed*, and will be travelling throughout Europe—with a stop on Sunday in Dún Laoghaire, in Co Dublin—to promote it.

Hag-Seed is one of 10 novels commissioned by Hogarth Press to commemorate the 400th anniversary of Shakespeare's death. Atwood first encountered Shakespeare as a high-school student in the years after the second World War. "He is a big deal when you were studying

English,” she says, typically deadpan, “no matter when, no matter where you are, so every year we did a different play.” The first one on her curriculum was *Julius Caesar*—“a good choice for teenagers, because it had lots of action but no sex”—and the approach wasn’t just textbook. “There was a theatrical troupe who would come around to the high schools, performing, and when you were in your final year you could be an extra if you wanted.” Atwood didn’t. She had already got the impulse to act out of her system, with the theatre company she ran with a friend in her midteens, staging “classic fairy tales using hand puppets. We made everything ourselves, and the stories always involved cannibals. That’s what the children liked.”

By the time Atwood started college she knew that she wanted to be a writer. Poetry was her form of choice—she still writes poetry, and has a new collection out this year—but her first commission was for the stage. “The Stratford Shakespeare Festival had just been set up”—Stratford here being the small Ontario city—and I was commissioned to write the script for a dramatic musical tribute to Shakespeare, *The Trumpet of Summer*. I got paid to write something—that was the thrill.”

One of the central themes of Atwood’s libretto was the academic pedantry surrounding the work of the Elizabethan dramatist. Fifty years later it is a theme that echoes through *Hag-Seed*, which marries many of Atwood’s favourite themes with her inimitable style. From the futuristic feminism of *The Handmaid’s Tale* to the dystopian climate-change thrillers of the *MaddAddam* trilogy, she has always sought to democratise literary writing with popular, genre-busting storylines. *Hag-Seed* is a modern prose version of *The Tempest*. “It was absolutely my first choice. It has a magician. It has fairies. Can it even be done?”

Immediately, it presented a series of problems. “There are a lot of things that are not explained; there are gaps in the plot; and then there is the ending. If you were Prospero and had a brother who tried to kill you, would you really get rid of your weapons—your magic—and just forgive him?” The magical element is a challenge in itself. “I suppose I could have written a supernatural book, where the spirits were real spirits, but that was not nearly as interesting to me as trying to find a modern language for magic, and if I can’t use actual magic there have to be explanations for phenomena in the play.” So her *Tempest* is set not on an island but in a theatre; Ariel is not a fairy but a “special effects guy.”

Atwood has known *The Tempest* intimately for years. She wrote about it in an essay in *Negotiating with the Dead: A Writer on Writing*, one of her 10 nonfiction books, which cover subjects as diverse as political rebellions in 1800s Canada, science fiction and debt. The chapter looks at the writer as a wizard-like character: a creator of illusion, a negotiator with the dead, who uses her “magic arts”, like Prospero, “not just for entertainment . . . but for the purposes of moral and social improvement.” There is certainly a moral and social conscience in *Hag-Seed*, which sees Atwood cast a radical production of the play at a fictional Canadian prison. The production’s director (Felix/Prospero) has pitched up there hoping to wreak revenge on a former colleague (Antonio), who ousted him from his role as artistic director of Makeshiweg Theatre Festival.

Unable to rationalise Shakespeare’s magical plot to the modern day, Atwood sets it in a metatheatrical frame that is rich with farce. As well as Prospero’s Ariel becoming “the special effects guy,” Caliban, that controversial justification for colonial superiority, is a freestyling, gansta-rapping inmate with a knack for turning Shakespeare into contemporary slang: “What you’re gonna see, is a storm at sea: / Winds are howlin’, sailors yowlin’ / Passengers cursin’ em, cause it’s gettin’ worse / Gonna hear screams, just like a ba-a-a-d dream, / But not all here is what it seem.”

Things are certainly not all they seem. *Hag-Seed* isn’t merely a revenge drama; it is also a love letter to theatre. One of the best parts of researching the book, Atwood says, was getting to

watch dozens of versions of the play, which she saw live and on screen as she was writing the book—contrasting, for example, Christopher Plummer’s Prospero with Helen Mirren’s Prospera (“She was really very good”). The novel also offers a glimpse of how transformational literacy programmes in prison can be.

Hag-Seed isn’t the first time that Atwood has used a prison setting for a book. Her 1996 book *Alias Grace*, “which I finished in west Cork, where I lived for three months in the 1990s”, tells the story of an Irish servant who is sentenced to murder in Canada in the middle of the 18th century. (Incidentally, it also features a magician.) *The Heart Goes Last*, meanwhile, is a futuristic riff on prison systems, which sees inmates serve alternately as prisoners and staff. In *Hag-Seed*, however, the prison is a recognisably contemporary one. “I did my research on prisons, yes, but also prison literature. There are many books about people teaching in prisons, including “one by Dr. Laura Bates—called *Shakespeare Saved My Life*, and there are many programmes like the one in *Hag-Seed*, but obviously Fletcher County Correctional Institute and Felix are fictional.” Through Felix, Atwood shows a flair for reducing Shakespeare to its bare-bones relevance to a group of hardened criminals while illustrating what a difference it can make to the prisoners’ literacy and personalities.

The subtle sermonising about the transformational role of literature is typical of Atwood, whose books are influenced by her political and social beliefs. In 1985 *The Handmaid’s Tale* found itself part of debates about reproduction, although it remains relevant 30 years later, particularly in Ireland. *Oryx and Crake*, *The Year of the Flood* and *MaddAddam*, meanwhile, prophesy environmental disaster with chilling prescience. Anyone who has read her description of the breast-only Chickienob, for example—a “large bulblike object . . . covered with stippled whitish-yellow skin [with] 20 thick fleshy tubes, and at the end of each tube another bulb was growing”—will have serious reservations about eating factory-farmed chicken again. There is nothing overtly preachy about Atwood’s prose, however. She merely understands that fiction can be a powerful weapon of persuasion.

This belief is at the heart of Atwood’s *Angel Catbird*, a graphic novel about a nature-loving superhero, which is also published this month. The titular protagonist is a hero with an identity complex. Part cat, part owl and part human, he has to choose between saving fellow felines or intervening in bird or human life. The project is, as Atwood explains, a collaboration with Nature Canada, which “provided the statistics that line the comic-strip boxes,” reminding readers that for every far-flung feathered battle that Angel Catbird wins there is “a deadly consequence for a real animal. Mortality figures for free-range cats are quite unbelievable. They get hit by cars, bitten by wild animals, eaten by foxes.” The logic suggests that if people keep their cats safe they also keep the birds safe. Cats are “one of the biggest threats to wild bird life,” Atwood says.

If the premise sounds a little dry, the illustrations, by Tamra Bonvillain and Johnnie Christmas, provide just the pulp and poppy vibe Atwood wanted to soften the book’s environmental message. Atwood could have done the drawings herself. She has published seven self-illustrated picture books, and she documents many of her travels in drawings that she publishes on her website, a brilliant interface for exploring her work that demonstrates just how tech-savvy she is. (She has more than a million followers on Twitter.) She even wrote a serial comic strip in the late 1970s. Its protagonist was called Survivalwoman, a kilt-clad supergirl who looked quite like Atwood herself: a more than apt coincidence for a woman with inexhaustible talents.

LA ROSE, Lauren. “Atwood Gets a Cameo; Author to Appear in CBC/Netflix Adaptation of Her Novel *Alias Grace*.” *Windsor Star* 2 August 2016 Section: You: C5.

Excerpt: Margaret Atwood will be stepping back in time and in front of the cameras for the TV

adaptation of her novel *Alias Grace*. The Canadian literary legend said she'll have a cameo in the upcoming six-hour miniseries, which will air on CBC and stream on Netflix outside Canada. ... "I'm going to be a disapproving lady in a church. Typecasting," Atwood said with a laugh during an interview discussing her upcoming graphic novel *Angel Catbird* and novel *Hag-Seed*.

Atwood recently visited the set for the series, where she was placed in a corset and had her measurements taken. She said she's slated to film her role on Aug. 16. "By that time, they'll have my disapproving bonnet and dress ready for me," she said. "Once you put on one of those things, you realize why everybody in Victorian pictures looks like this," Atwood said, stiffening her spine to sit upright. "You don't bend. ... No slumping."

Atwood was impressed by the level of detail being paid to translate the story to screen. "It was easy for me as a writer. All I had to say was: 'He got on the train.' They have to say: 'What kind of train? What did the train look like? What did the train look like from inside?'" "Extensive work was done researching the clothing for the series, which takes place over three different periods, spanning from the time of the murders to Marks's release, Atwood said. "It's quite a difference in fashion, and the fashions changed during those periods. We think Victorian, but you have to say: 'What moment of Victorian?' And they've just got that so well done." Atwood recently met with *Alias Grace* writer-producer Sarah Polley and star Sarah Gadon, and had high praise for their contributions to the project. "She's a pretty brilliant writer," Atwood said of Polley. "I saw the first script she did, which was a movie ... Then, she said it's just not long enough to get in all the levels of nuance. So that's when she made it into a six-part miniseries ... Who would have predicted in the '50s and '60s that daytime soaps would have morphed into such an expressive and well-produced kind of thing," she said, "We've had some riveting ones—miniseries and longer series of which the production quality has been very high, and the acting has been spectacular."

---. "Atwood Novel Examines Shakespeare Anew." *Times Colonist* (Victoria, BC) 12 October 2016
Section: Arts: C9.

Excerpt: Margaret Atwood offers a modern retelling of *The Tempest* in her latest novel *Hag-Seed*, but her literary exploration of the Shakespearean play dates back more than a decade. In *Negotiating with the Dead: A Writer on Writing*, one of the characters the legendary Canadian author explores is Prospero, the protagonist of *The Tempest*.

"He has a good side, and he's often played just as benevolent and good," Atwood said of the exiled Duke of Milan, who finds refuge with his daughter on an island after being banished by his brother, Antonio. "But if you really look at that, there are other things to be said. Number 1, his predicament is his own fault, and that's what Shakespeare would have understood. He wasn't a good duke. He should have been paying attention to his dukedom. Instead, he put his brother in charge and went off to study magic." Like William Shakespeare's other works, Atwood said *The Tempest* leaves a lot of unanswered questions and possibilities about the characters, which she found intriguing. "Starting at the end with that very peculiar epilogue which ends with three words: 'Set me free.' What are you asking to be set free from?"

Atwood's novel centres on Felix, who is unceremoniously booted from his role as artistic director of the Makeshiweg Festival. After living in exile and mourning the death of his daughter, he sees a possibility to exact revenge when he takes on a job teaching theatre in a prison. "Every single one of them is imprisoned in some way," Atwood said of the characters in her novel. "So there is a reason why objectively that might be a good setting to put on that play in." As it turns out, *Hag-Seed* bears eerie similarities to another real-life story in Italy the author learned of after finishing her book and sending it off for publication. "A man who was in prison and put on *The Tempest* while he was there found it such a transformative

experience that now that he has gotten out of prison he has made a career of going and teaching Shakespeare in prisons,” she said. “He has written a book about it, which I long to have translated so I can read it. “ I thought: ‘Wow, isn’t that interesting.’ But given the text that he would have been looking at (and thinking): ‘How will I interpret this? How will I put it on?’ we both obviously came to some of the same conclusions.”

---. “Atwood’s *Angel Catbird* Takes Flight.” *Times-Colonist* (Victoria, BC) 31 August 2016 Section: Arts: C1.

Excerpt: Coloured pencils were never in short supply during Margaret Atwood’s childhood, and she put them to good use. “I was always a visual person,” the Canadian author said during an interview in Toronto. “I spent a lot of time as a child drawing, probably because I had the materials for it, whereas I didn’t have the materials for music, because I grew up in the bush a lot, and there wasn’t a piano. “ I never had the piano-playing upbringing that a lot of children my age would have had. I always had coloured pencils.”

Atwood recalled the huge outburst of comic books in the late 1940s that had both kids and adults enthralled, from the characters and strips in daily newspapers to the coloured comics in free weekend supplements. She created a few superheroes of her own as a child, drawing cats with wings. In the 1970s, the author translated her artistic talent to the Canadian Kultchur Komix strip in *This Magazine*, and a bit later, the Book Tour Comix strip she had sent to her publishers at Christmas to “make them feel guilty.”

With the release of *Angel Catbird* (Dark Horse Books) on Sept. 6, Atwood’s love of comics fostered in her earlier years is fully taking flight in her new graphic novel. The author ... teamed with artist Johnnie Christmas and colourist Tamra Bonvillain to illustrate Atwood’s story of Strig Feleedus, a young genetic engineer who finds himself the unwitting subject of his own experiment. Feleedus becomes accidentally mutated in an unlikely mishap involving a cat, an owl and his own DNA. While contending with outside forces, *Angel Catbird* must also face his own internal struggles, with the duelling animal and human identities clawing at and clashing with each other.

The literary legend had a chance to gain exposure to a wide array of comic creators and fans of the genre when she attended Comic-Con in San Diego this summer. “The community is quite accepting of just about everything,” said Atwood... “If you run into somebody that’s got a face mask on that makes them look like a decaying corpse, you just think: ‘OK, that’s the decaying corpse guy—welcome!’” she said. “They’re nice to each other, and there’s a lot of diversity in it, and that’s pretty refreshing in our world of today.”

Atwood seeks to make *Angel Catbird* more than a standard superhero fable, but a comic book with conscience, using the format as a way to bring awareness to bird conservation. Nature Canada contributes statistics, which appear in banners throughout the novel. The conservation charity also draws attention to its SafeCat-SafeBird campaign in an effort to make cat owners aware of the risks of letting felines roam freely, highlighting the potential dangers to their own lives as well as the harm they can cause to birds. “Migratory songbirds—the ones that eat the insects in our boreal forests—they’re showing a sharp decline in numbers. So that is economically bad for us,” Atwood said. “We should all be working to up their numbers because the more dead trees you get from insect infestations, the more forest fires you’re going to get.”

NAIR, Roshni. “‘Various Men Didn’t Like That I Was Writing at All’; Margaret Atwood, the Star Attraction at the Upcoming ZEE Jaipur Literature Festival, Talks to Roshni Nair About Superheroes, Hate Mail, Book Blurbs and What’s Next for Her.” *DNA* [Daily News & Analysis] (2016). Online.

Excerpt: Edited excerpts from an email interview, facilitated by Bloomsbury India: **American comic universes have little room for great female superheroes. In this context, how significant is Canada's Nelvana of the Northern Lights, who you grew up reading about?** Nelvana was ground-breaking in Canada in her day—the wartime day of “Canadian whites,” so called because colour printing of comics could not be done then. But remember, Wonder Woman was active at the time, and exceeded in popularity any of the other superheroes of the era. **I read that Kanadian Kulture Komix got a fair bit of hate mail. What grouse did readers have with Bart Gerrard? And why that pseudonym?** Hmm, I don't remember any hate mail about the Komix. But I did get other hate mail: some woman was furious because I laughed too much on the radio, in her opinion. Another was angry because she thought I had been mean to secretaries. And various men didn't like it that I was, well, writing. At all. Bart Gerrard was the name of a real cartoonist at the turn of the 20th century, so the pseudonym was a little homage to him. **And will Booktour Comix become a regular strip?** I doubt it. I started drawing the script every year as a way of making my publishers feel guilty, but they have become impervious to guilt.

Should a 76-year-old granny be getting up in the middle of the night to hike herself onto a plane and do a talk show? No. But then, I could always say no. My latest comix are to be found in *The Secret Lives of Geek Girls*, an anthology of the work of female people interested in comics and other pop forms. I did them to help out the compiler, Hope Nicholson. **A world without book blurbs would be...** (a) Inconceivable (b) Not as much fun. People appear to like reading what other people have to say about a book. It's a form of gossip, but also an entertainment, like the claims made by cosmetic creams about the wonders they will bestow. I've had to stop blurbing myself, due to the volume of requests, though I sometimes do mini-reviews on Twitter.

Is it unnerving to see your speculative fiction, and the likes of 1984, Brave New World, Stand on Zanzibar and others be more prophetic than not? Foretelling the future with 100% accuracy is impossible, because there isn't any “the future”—there are many possible futures, and an infinite number of variables. As Donald Rumsfeld once said, it's the unknown unknowns that get you. That said, it would be nice if human behaviour were less predictable along negative lines. **What theme/s in dystopian, post-apocalyptic films, shows, and games do you find irksome?** If most humans on the planet have been wiped out, I want to know why. A purple cloud or pall of dark ash is not enough for me. Picky, I know, but I can't help myself.

Are you happy with the way the Syngrafii LongPen shaped up? It's a constant surprise. Who knew that the LongPen would become an important banking and business tool, or that it would end up allowing artists to sign remotely or print on-demand art? And these are only a few of the uses. When we first started developing the LongPen, we were way ahead of the curve, but now the curve—and auxiliary technology—has caught up with the idea. I do wish that had happened sooner, but it's pretty exciting right now.

Since you're active on Twitter: do you think social media has blurred lines between intersectional and reactionary activism and politics? Any technology has a good side, a bad side and a stupid side nobody thought about ahead of time. Social media and the Internet are no different. Let's say they have allowed public debate at a level not seen before. That isn't always fun. But it does allow a multitude of voices to effect real change, as with the website Avaaz.

What's the one thing you're hardly or never asked about in interviews? Recently I was asked about the solitary bee discovered by my father back in the 1930s. Now THAT was new! **Lastly, what made you get on board The Future Library Project to have Scribbler Moon published in 2114?** The Future Library Project by Katie Paterson will

have 100 secret manuscripts, one a year, with 1000 trees growing for 100 years. And then a grand opening of boxes and cutting of trees to make the paper for the anthology. It has already grabbed attention all around the world!

Available from: <http://www.dnaindia.com/lifestyle/interview-various-men-didn-t-like-that-i-was-writing-at-all-margaret-atwood-2166680>.

NAIRI, Malini. "I Am a Cartoonist, a Dystopian Feminist, a Goalie...Many Things." *Times of India* 31 January 2016. Online.

Excerpt: In a hilarious appearance on a Canadian comedy series, Margaret Atwood stands at an ice-hockey goal in full game gear and says: 'People always ask me if I am a poet first and novelist second or vice versa. The truth is I really think of myself as... a goalie!' The poet and author of memorable books like *The Handmaid's Tale*, *The Blind Assassin* and *Alias Grace* is counted among Canada's leading litterateurs but she is also a surprising number of unexpected things: canoeist, cartoonist, even innovator. She is more than the labels people stick on her, the writer tells Malini Nair. **A respected literary icon who now draws and writes for graphic novels at 76. How did that happen?** I am writing for *Angel Catbird* (a trilogy about a part-cat, part-bird superhero) for Dark Horse Comics and I drew the cartoons for *The Secret Lives of Geek Girls* for a Kickstarter-funded anthology. But graphic novels are not exactly a new idea you know. They were big in the 1940s; caricatures have been a big thing since the late 19th century. And there is a huge tradition of stories told in paintings and carvings on walls, cathedrals and tapestries across the world. It is just that younger people have started taking a greater interest in comic books, especially serious stories told in the comic format. I drew comics as a kid, and I drew a strip in the 1970s for *This Magazine*; it was called Survivor Woman. She was a Canadian superwoman who wore snowshoes so she didn't fly like they did in America. She did pretty much nothing, except sit on the kerb and think (enacts rolled fist under chin).

You have designed a remote signing gadget called LongPen and scripted and given voice to the audio drama for Zombies, Run!, a fitness app—again, very non-literary stuff. I was always interested in technology. I grew up in the woods where you knew how to fix your motorboat. In school, my aptitude test had two results, one said that I should be a librarian and the other that I should be a garage mechanic. These are capers and Canadians do this all the time. In any other country, they would be considered counter-indicative for a literary icon. But I always had a double life. I have done book covers including my own, I did silk screen printing for posters when I was younger. I ran a publishing company and published in literary magazines under different names. I have acted in plays, painted sets, designed the programme sheet and printed posters for them. In the Canada of the 1950s, you did many things if you were in the creative field.

The words feminist and dystopian are most often used to describe your writing, usually together. Only five of my books can be described like that. But people like labels, it is easier for them to deal with you. I am a cartoonist, a goalie, a dystopian feminist...many things but you cannot represent all the realities of a person's life at any given time. **How has feminism changed since the big '60s wave which you must have witnessed?** You know Canada was not influenced by the whole feminist wave as America saw it in the early '60s. In Canada, women were always expected to have a job. My own grandmother was closer to the pioneering spirit of early Canadians than anything else. We never had to wear pink frilly dresses or lounge on sofas and none of the Freudian stuff. Doris Anderson had already dealt with a lot of those issues in the 1950s and early '60s in the Canadian women's magazine, *Chatelaine*. We missed all the excitement in the US being in the cultural backwaters (laughs). **But have you ever found any of the feminist dystopia you wrote about, say in *The Handmaid's Tale*, coming true?** Oh yes. Women have always been told what to do—stay

home during Depression so men could get jobs, work during the wars, then again get back home once the war ends. There were already signs of a backlash (against feminism) when *The Handmaid's Tale* was published—the whole how-to-make-women-stay-at-home discussion was back in the '80s. If parties and groups are talking about a certain agenda, chances are they will push it through. People should have paid attention when *Mein Kampf* was published. Now we are in the third wave of feminism where violence, rape and murder of women is daily news and Indian events were a big kick-off in this wave.

India is currently debating several women's issues. Where do you see this going?

Feminism is always a process. There will never be a point when everything changes, and the change is not always for the better. A lot also depends on the economic condition of people and what people have to eat. You cannot talk of equal rights if families are starving. I have studied microfinancing in India; now that is something that could empower women because it gives them agency and value.

Available from: <http://timesofindia.indiatimes.com/home/sunday-times/all-that-matters/I-am-a-cartoonist-a-dystopian-feminist-a-goaliemany-things-Margaret-Atwood/articleshow/50788649.cms>.

NESTRUCK, J. Kelly. "When Margaret Atwood Rewrites William Shakespeare." *Globe and Mail* 8 October 2016 Section: Film: R1.

Excerpt: You may know Margaret Atwood as a bestselling author, environmentalist or inventor, but lately I've been more closely following the Canadian icon's spin-off career as a writer of 140-character theatre criticism. When not busy novelizing or speaking, Atwood can often be found out and about at the theatre. And, after she's digested a performance in Toronto or elsewhere, she will usually tweet out a mini-review—complete with hashtags and elaborate emoticons. For instance, like me, she enjoyed the Stratford Festival's production of *Macbeth* this season—but expressed her appreciation much more succinctly: @margaretatwood: Excellent #macbeth at @stratfest. Authentic #witches! (From One Who Knows.) >:>}

Meeting the One Who Knows on the patio of a Toronto café to talk about her Shakespeare-inspired new novel, *Hag-Seed*, this Atwood—the theatre critic—is on full display, as she eagerly elaborates on her feelings about the *Macbeth* still on in Stratford, which she has been attending for most of its existence. "I liked that they made [the main characters] younger than they usually are, because it made sense of Lady Macbeth's falling apart," Atwood says, with slow, deliberate enthusiasm. "When she's played as this tough matron, you think, 'Why would she fall apart? She's so tough.'" "An interesting observation—but, thankfully, I don't have to worry too much about Atwood taking over my job.

In *Hag-Seed*, the author gets to indulge her inner theatre critic to her heart's content, and also mine her longstanding appreciation of both Shakespeare and the Stratford Festival. The novel is part of a new series from Hogarth in which well-known authors riff on or retell a favourite play by William Shakespeare for the occasion of the 400th anniversary of the playwright's death.... As with anyone with a true love for Shakespeare, Atwood is not particularly reverent about the playwright—and enjoys questioning him on many dramatic decisions, ambiguities in his plays' plotting and characterization that, were they written today, we would see as gaping holes. "Is Shakespeare really deep, or did he just not have a continuity editor?" asks Atwood, who studied with the Shakespearean scholar Northrop Frye when she was at the University of Toronto—and credits his book *On Shakespeare* in her acknowledgments.

Writing about a theatre director putting on *The Tempest* allows Atwood to float her own theories about the play—for instance, that there are nine prisons in Shakespeare's play.

Sometimes she—or, at least, the character of Felix Phillips—can be a bit of a nitpicker, wondering how Prospero and his daughter Miranda bathe or get their protein on the island they live on, for instance. But her biggest question is what happens after *The Tempest* ends—when Prospero throws away his magic staff and books, frees his fairy assistant Ariel and heads back to Milan with Antonio, the brother who had usurped him as duke and exiled him. “If you were Prospero, would you then get back on the boat with the same guy who tried to kill you?” asks Atwood, an illusion creator herself, sporting a floppy-brimmed “Prospero hat” for this interview. “And, before doing that, would you throw away your most potent weapons and dismiss your air spirit?” In *Hag-Seed*, the prisoner-actors offer up a series of possible aftermaths to *The Tempest*—a succession of chapters I suggest reads like Shakespeare fan-fic.

“Of course, much of what we think of as classical literature is fan-fic,” Atwood notes. “We have the *Iliad*. We have Chaucer’s *Troilus and Cressida*. And then we have Shakespeare’s *Troilus and Cressida*.” *Hag-Seed* will no doubt appeal to Atwood and Shakespeare’s fans around the world—but those who regularly make the pilgrimage to the Stratford Festival will be particularly tickled by its thin disguise as the “Makeshiweg Festival” in the book, located in a small-town with a main drag that features “Celtic woollen-goods outlets” and “handsome Victoria yellow brick houses with their occasional bed-and-breakfast signs” and peters out into “a string of drugstores and shoe repairs and Thai nail bars.”

Felix Phillips, the main character’s name, is likewise a “little tribute” to Robin Phillips—who ran Stratford during one of its most acclaimed periods in the late 1970s and died last year. Not that the fictional Phillips’s artistic approach to Shakespeare has any resemblance to the real-life Phillips. Atwood’s character does a lot of “in-your-face envelope-pushing”—staging *Pericles* with spaceships and aliens, for example, or having Hermione come back to life as a vampire at the end of *The Winter’s Tale*. “[Robin] Phillips was much more subtle,” Atwood says.

While the author’s history as an audience member at Stratford predates the Phillips era, her life with Shakespeare goes back even further—to a trip to see Laurence Olivier’s 1944 film of *Henry V* in theatre when she was just, well, V years old. “My parents couldn’t get a babysitter, so they took the kids,” she recalls. “We were told to sit there and not make a noise.” Olivier’s film—especially the whizzing arrows—left a strong impression on Atwood. But so did the performances of Shakespeare she later saw in high school, when the Earle Grey Players came to perform whatever play happened to be on the Grade 13 exam. That troupe of actors inspired part of Atwood’s very first commission as a young writer—*The Trumpets of Summer*, a 1964 collaboration with composer John Beckwith about Shakespeare and Canada created for the playwright’s quarter-centennial—and also makes an appearance as themselves in her 1988 novel *Cat’s Eye*. The Earle Grey Players are part of the nearly forgotten pre-Stratford tradition of theatre in English Canada—amateur and semi-professional companies, part of the Little Theatre movement, many of which would gather every year to compete at the Dominion Drama Festival.

At university, Atwood saw much of that kind of theatre, and even had a role in Ben Jonson’s *Epicoene*. “That’s why I know how to do a full curtsy,” she says. That pre-Stratford spirit of stage performance where the line between amateur and professional blurs is alive in *Hag-Seed* and its prison performance. Indeed, the novel falls into a perhaps unappreciated subgenre of Canadian literature—fiction about amateur, semi-pro or underfunded productions of Shakespeare. Notable works in that vein stretch from Robertson Davies’s *Tempest-Tost* (1951), about a small-town troupe putting on *The Tempest*, to Carole Corbeil’s *In the Wings* (1998), about a Toronto alternative theatre’s production of *Hamlet*, to Aaron Bushkowsky’s Leacock-nominated *Curtains for Roy* (2014), in which *A Midsummer Night’s Dream* is staged at a winery in the Okanagan Valley. If theatre has often inspired novelists, though, the reverse is equally true. As if *Hag-Seed* isn’t a hall of mirrors enough in itself, consider that it’s currently

making an appearance as a prop on London's West End, too. There, director Phyllida Lloyd—who has known Atwood since she directed *The Handmaid's Tale* opera at the Canadian Opera Company—is directing an all-female production of *The Tempest* at the moment. It's set in a prison and, at one point, the character of Prospero is handed a copy of Atwood's new book. "It gets more and more meta-theatrical," says she, The One Who Knows.

OATMAN, Maddie. "O Brave New Penitentiary: Margaret Atwood on Futuristic Fast Food, Intelligent Pigs, and Locking Up Shakespeare." *Mother Jones* 41.5 (September-October 2016): 59.

Excerpt: Atwood's speculative worlds serve as portents for our own, even as her wry wit sweetens the bitter pill. She's first and foremost a master storyteller, which is probably why, when Hogarth Press asked her to reinterpret a work by none other than William Shakespeare, she didn't blink. **MOTHER JONES: You were pretty courageous to take a fresh stab at *The Tempest*.** MARGARET ATWOOD: Well, you agree to things without actually thinking about how much work it's going to be. It wasn't Shakespeare that concerned me as much as it was a looming deadline. **MJ: I meant more that this particular play has been so debated and picked apart.** MA: One of the reasons Shakespeare is so endlessly fascinating is that you can look at that figure from about 10 different angles: Caliban in Shakespeare's day was probably viewed as a sort of comic, barbarian type, but into the 19th century there were productions where Caliban was the hero. He's a potential rapist of a minor. Is that a good thing? No, it is not. On the other hand, Prospero's got him cooped up in a cave and tortures him if he doesn't do what Prospero wants. Is that a good thing? No. Shakespeare doesn't let you off easy. **MJ: It's interesting that you set your *Tempest* in a prison.** MA: When you reread [the original], you realize there are at least nine prisons in the text. In a play that ends with the words "set me free," you have to take that into account. What is it Prospero needs to be set free from? Why does he feel so guilty? That epilogue has always been extremely intriguing to me. I started with the questions it raised and worked backward. **MJ: Did you sit in on any prison Shakespeare classes during your research?** MA: No, but I read books about them. In *Shakespeare Saved My Life*, [author Laura Bates] said she got better papers from [prisoners] than she got from people in her regular classes. Because she was teaching, of course, *Macbeth*, and a number of them had murdered people. The guy who wrote the best paper said, "You do have this, 'Is this a dagger which I see before me?' before you do it, but in my case it was a gun." With *Hag-Seed*, the dramatic problem was: What's the modern equivalent of being stuck with your teenage daughter on an island where there's nobody but some supernatural beings and half a witch? There isn't one. So, I created a different sort of Miranda. **MJ: Have you ever been in jail yourself?** MA: No, although I've been involved in activities with other people who were put in jail. We were protesting the closing of the prison farm program at the prison I used in a previous book, *Alias Grace*. Some of us also put up money in order to save the heirloom herd of cows there. So I own half a cow!

MJ: Speaking of livestock, one thing that stuck with me from your *MaddAddam* books was the pigoons—pigs that are raised to grow human organs and then start showing human qualities. Where did that idea come from? MA: I grew up amongst biologists. They've made some breakthroughs—they're a lot closer to actually doing that. I don't think it's necessarily a bad idea. We are very short on organs, and the pig solution is probably a lot better than the human clone solution—though maybe not for the pigs. **MJ: I liked how the pigoons were raised at OrganInc Farms, where "it was noticeable how often bacon and ham sandwiches and pork pies turned up on the staff cafe menu."** MA: Okay, so once I was in Texas, where they had this thing called Ralph the Swimming Pig. You went into a theater and you were looking through a great big window at people dressed as mermaids swimming around with oxygen tanks. One of the mermaids had a bottle of milk, and a small Ralph the Swimming Pig dove in and swam over. Naturally, afterward, I said in the cafeteria, "What happens to the Ralphs when they get bigger? Would

you serve Ralphs who have retired?” “Oh no! We would never do such a thing.”

MJ: You also imagined headless chickens grown in labs for the meat. **MA:** The idea of the chickens with the multiple breasts and thighs came from an urban legend that some fast-food places had developed chickens with four thighs. It wasn't true, but it is a suggestive rumor. **MJ: Do you eat meat?** **MA:** Once in a while. I don't think it's a question of whether you eat meat. It's a question of what kind of meat, and where it comes from. The farther north you go, the fewer fruits and vegetables there are. What kind of apple trees do you suggest the Inuit get their apples from? And how much oil is expended transporting such things out there? It's an equation.

MJ: You've written plays. Were you ever an actress? **MA:** Yes! [Laughs.] How did you guess? I used to act in college, but always comedy. Didn't do Shakespeare—did Ben Jonson.

POPE, Alexandra. “Interview with Margaret Atwood.” *Canadian Geographic* 8 January 2016. Online.

Excerpt: You would be hard-pressed to find a more beloved Canadian literary figure alive today than Margaret Atwood. The author of 16 novels, 20 poetry anthologies, numerous works of non-fiction and even an opera, she is also a frequent commentator on Canadian politics and society and a champion of environmental sustainability. We caught up with Atwood at The Royal Canadian Geographical Society's 2015 College of Fellows Annual Dinner, where she was keynote speaker and the recipient of a Gold Medal for her innumerable contributions to Canada. There, she shared her thoughts on Canada's geography, climate change and how to get away with murder in the Arctic.

We understand you're a huge fan of the Canadian Arctic. How did you become interested in the North? I grew up in the North on the shores of Lake Superior and, before that, in northern Quebec, north of Temiskaming. We always did a lot of travelling, so I saw a lot of Canada at a very young age. I first went to the Arctic in 1975, and I started travelling in the eastern part of it in 2003. We've been going up there quite a lot ever since. It's a stunning part of the world. You'll never think about the planet in the same way again once you've been there. **Is that what first made you aware of climate change?** My parents were early environmentalists in the 1940s, when everybody thought it was a bit crazy or eccentric. My dad was a biologist and he saw climate change coming for a long time. My mother actually saved a report from The Club of Rome in 1972 that predicted everything that's been happening. So that is something I grew up with, and I've noticed it with alarm ever since. **Have you seen evidence of climate change on your trips to the Arctic?** Absolutely, and so has everybody who goes there. It's not just some eccentricity of mine. The good news is that people are finally noticing it and seem to have some sort of will to act. The number of deniers are shrinking.

How has your love of the Arctic influenced your writing? In my collection of stories called *The Stone Mattress*, there is a story I actually wrote in the Arctic that answers the question we all think when we're on a boat up there: how do you murder somebody on a boat in the Arctic and get away with it? **Wait — does that question really occur to everyone who travels there?** [Laughs] It comes to everyone sooner or later: how would I murder somebody on this boat? It was actually Graeme Gibson who came up with the basic elements of the plot. He had it figured out, so I then wrote the story. It features an energetic young geologist, [RCGS Fellow] Marc St.-Onge. His reaction to being in the story was not “Hurray, I'm in a story,” it was, “Oh Margaret, it's so wonderful that geology is in a work of fiction.” In the story, the murder weapon is a stromatolite, which is a 1.9 billion-year-old fossil of the lifeform that created the oxygen that we're breathing right now. There's a great big field of them in the Arctic and they would make dandy murder weapons.

Available from: <https://www.canadiangeographic.ca/article/interview-margaret-atwood>.

PORTER, Ryan. "The Bard Behind Bars." *Toronto Star* 15 October 2016 Section: Book: E24.

Excerpt: Margaret Atwood is calling today from her cellar. What is she doing in the cellar? "Talking to you," she snaps, the quip punctuated by a satisfied chuckle. A conversation with the 76-year-old Booker Prize winner is filled with these kinds of gleeful flips to the predictable interview script. Then again, scouring her recent bibliography suggests her zest for the unexpected.... Her new novel, *Hag-Seed*, out Oct. 11, is just as irreverent, as Atwood draws inspiration from William Shakespeare's *The Tempest* to weave a tale set in a southern Ontario prison. She calls it the most daunting of her three most recent projects, which include sketching her own teenage dating woes for *The Secret Loves of Geek Girls* (out Oct. 16) and scripting her first graphic novel, the superhero tale *Angel Catbird*...

So why did Atwood choose *The Tempest*? "Why *The Tempest*?" she mutters. "What a question. Why not *The Tempest*! For me it is a play that has a lot of unanswered questions and for me those are the most interesting things to write about." Atwood knew *The Tempest* backward and forward. But she was less familiar with the prison system *Hag-Seed* is set within. Though imprisonment is a recurring topic in her work, most recently with *The Heart Goes Last*, building a contemporary Canadian prison—and not a chilling dystopian fantasy—was a new challenge for the author.

She says she worked with a researcher to determine "who gets put where and what is it like and blah blah blah," though she asserts that prison culture leaves plenty of room for improvisation. "Every prison is different from every other prison, so if you add an imaginary one it's not going to be out of line," she says. It was only after she wrote the novel that she found out how uncannily accurate her plot was. As the book was going into production, her publisher discovered an Italian writer who actually had mounted a production of *The Tempest* in prison. "That had been such a success that he is now putting on Shakespeare plays in prisons," she says. She also points to *Shakespeare Saved My Life*, a memoir written by Shakespeare professor Laura Bates, who volunteered teaching in a maximum-5 security prison.

"She said she got some of the best papers from them, better than her ordinary students," Atwood says. "They really understood it." She quotes Macbeth's famous line, "Is this a dagger that I see before me?" "One guy said, that is what it's like, except in my case it was a gun," she says. "Teaching literature in prisons and prison book clubs, this is an expanding thing. Because literature is a completely immersive experience, it's different from a social worker saying tell me about your childhood, etc."

The Tempest was one of the bard's least popular plays, until it was reimagined as an opera in the 18th century. The original text was embraced in the 19th century when greater emphasis was placed on the devilish, bestial Caliban, the "hag-seed" Atwood references in her novel's title. Is Atwood surprised by the play's rise and fall in favour? "No—ha!" she says. "Nothing surprises me much." She admits she was surprised once this year. "I was surprised when Donald Trump became the Republican candidate." That's a dystopia beyond even Atwood's imagination.

---. "It's a Bird, a Writer, It's Super Margaret; Canada's Literary Queen on Her Thoughts on Flying Cats, Feminism and Daenerys Targaryen's Destiny." *Toronto Star* 3 September 2016: Section: Book: E20.

Excerpt: "Today's the day," Margaret Atwood announces ceremoniously. It's just past 9 on a rainy Tuesday morning and Atwood—author, poet, playwright, bird-friendly coffee purveyor, tech innovator and newly crowned graphic novelist—is about to check actor off her list of art

forms to conquer.

She is to make an appearance in the Sarah Polley-produced adaptation of her novel *Alias Grace* in which she will play a disapproving church lady. A release date for the CBC miniseries has not been announced. Has she been practicing her frown? “I don’t need to,” she quips. “This is typecasting!”

Atwood certainly isn’t one to serve anything with a spoonful of sugar. When the lifelong cat person is asked to describe her last pet, she says, “The last cat I had died of cat dementia.” Before the age of 9, Atwood wasn’t allowed to have cats of her own. So instead she drew cats. Even better, cats that could fly. Now, at 76, she’s returned to flying felines in *Angel Catbird* The first volume in a planned trilogy stars a hero who, while working on an experimental serum, accidentally splices his genes with those of a cat and a bird, creating the titular hero. The idea was born out of Atwood’s activism in bird conservation. *Angel Catbird*’s dueling instincts produce an internal struggle: to hunt birds or save them?

Atwood swapped emails with illustrator Johnnie Christmas and colourist Tamra Bonvillain for a year to create *Angel Catbird*’s Saturday-morning cartoon-esque look. Christmas says Atwood gave him general direction as well as plenty of creative licence—except for when it came to *Catbird*’s love interest, Cate, a half-cat woman who performs a sexy burlesque dance at a[n] underground cat club, The Catastrophe. “Margaret (insisted), ‘She should be sexy! She should be feline!’” the Vancouver-based Christmas recalls. “I wasn’t sure how far to go, but Margaret kept pushing.”

In the end, the Booker Prize-winning writer sketched her own look: bra and panties, knee-high fur-fringed boots and opera gloves with clawed fingers. The look is meant to evoke *Catbird*’s pheromonal attraction to Cate. “He is a cat who has not been neutered,” Atwood notes. Chatting about the sartorial style of superheroes, Atwood is appalled to learn DC Comics had briefly given Wonder Woman pants in 2010. “Oh, big mistake!” she says. “She needs those boots, don’t you think?” She hasn’t seen Gal Gadot’s update on the character but believes the time is nigh for Wonder Woman’s return.

“Third wave (feminism) is about violence, rape and death,” she says. “So, I would say that Wonder Woman fits better into that particular slice.” She’s more familiar with the heroics of another angel of vengeance: “Game of Thrones” Daenerys Targaryen, whom she predicts will rule Westeros at the series’ end. “I think there will be a dynastic marriage and we will be very disappointed if there is not one,” she says. “We will be quite disappointed if Mother of Dragons does not marry Jon Snow.”

She has her own saga in the works at HBO: her popular *MaddAddam* trilogy is being developed as a series. She expects it will be as close as she will come to revisiting that world. “Life is short and my life is shorter than your life,” she says. “So how much time do we have remaining in which I would do such a thing (write another *MaddAddam* book) to be quite blunt.” At this stage in her career, it would seem Atwood only tackles those projects she can’t say no to. And given her output, there are plenty. “I can’t imagine having such a lengthy career and still being so enthusiastic about every new project,” says Bedside Press publisher Hope Nicholson, who helped shepherd *Angel Catbird*’s development. “I’m still a bit intimidated by her. Always. She has very intense eyes. But it’s been very nice to get close to Margaret Atwood and see her as a human being. She is just as good as her reputation and her writing suggests. And that’s rare.”

ROGERS, Shelagh. “Margaret Atwood Reimagines Shakespeare in Her New Novel, *Hag-Seed*.” CBC Radio 10 October 2016. 18 minutes, 30 seconds. Online.

Available from: <http://www.cbc.ca/radio/thenextchapter/m-g-vassanji-and-margaret-atwood-on-immortality-both-human-and-literary-1.3789782/margaret-atwood-reimagines-shakespeare-in-her-new-novel-hag-seed-1.3789790>.

SETHI, Anita. "The Pursuits—Interview: Birdwatching with Margaret Atwood." *Financial Times* 29 October 2016 Section: Business News: 40.

Excerpt: Margaret Atwood is walking through one of the UK's oldest nature reserves when she stops to admire the bright red berries on some guelder roses. Can she eat them, she ponders? For a moment, I wonder if I'm about to witness the poisoning of one of the world's most acclaimed novelists, before she is advised against it by our guide. Atwood, undaunted, smells the berries instead: "I've eaten everything that's edible in my area water-lily roots, mushrooms, stems, dandelions famous for making wine, seeds, crayfish, squirrels, snake snake is quite good." This curious spirit, love of nature and attention to detail are key attributes for the successful birdwatcher and cornerstones of Atwood's own literary career.

The murky morning is brightening with autumnal sunshine as I stroll with the Booker Prize-winning author of 58 books through Wicken Fen nature reserve in Ely, Cambridgeshire. Suddenly Atwood points at the sky. "If you look up there you will see a kestrel," she says. "And there's another kestrel... oh, it caught something." The author has long been involved in ornithology and nature conservation. "I've been birdwatching on and off for 70 years since I was six," explains Atwood, who was born in Ottawa in 1939 and spent part of her childhood in the Canadian wilderness, where her father was a forest entomologist. Her first novel, *The Edible Woman*, was published in 1969. "I was writing in childhood and then abandoned that and went into drawing and came back into writing when I was about 15 or 16. But I was also very good at science and my parents would have preferred that I went into science."

Birdwatching has taken Atwood to some far-flung places, including Madagascar, the High Arctic and Cuba. "You can really start birdwatching in your backyard, and from there the sky's the limit; it's one way that people like to travel as it can take you off the beaten path." She shares her passion with her husband Graeme Gibson, author of *The Bedside Book of Birds*, and together they are joint honorary presidents of the Rare Bird Club, part of Bird Life International, partnered with the RSPB. Bird conservation is part of their lives, says Atwood. "The latest iteration of it is my book *Angel Catbird*, which is done with a parallel conservation programme run by Nature Canada about keeping your cat safe and saving bird lives." The graphic novel features a flying superhero and soared to number one on the New York Times bestseller list.

Birds and winged creatures also flutter throughout several Atwood novels, the perfect accompaniment to her themes of freedom and imprisonment. Her latest book, *Hag-Seed*, is a compelling retelling of Shakespeare's *The Tempest*: "Prospero calls Ariel 'my bird' in *The Tempest* itself and also 'my chick', so that imagery is already there," she says, looking at me with robin-egg blue eyes. In her updated version, more modern references, such as to Leonard Cohen's "Bird on the Wire," continue the avian theme.^[1] Sun sparkles off the water ahead of us. "It's beautiful light here, it's gorgeous," comments Atwood, as we peer through binoculars. Her writing, too, displays a great sensitivity to the play of light and shadow. Illuminating darkness is a recurring theme and *Hag-Seed* is filled with grief: "When we first see Prospero in the play he's very wounded and hurt. He's been horribly betrayed and abandoned, and he knows it's partly his fault—that had he been paying attention this wouldn't have happened."

Paying attention is crucial in both literature and birdwatching. "What you're looking for is identifying marks—colour, size so the details are important because often something will look quite a lot like something else but there will be one distinguishing detail." Atwood recommends bringing along a guidebook: "In the bird guide there will usually be an arrow

pointing to the distinguishing feature. It can get confusing as they will change their plumage according to what season it is.” Her eye for detail becomes evident when, en route to the nature reserve, she spots our next bird of the day. “There’s a heron right there, a big one,” she points out and it’s alive, unlike the dead heron in her novel *Surfacing*. “Yes, it’s absolutely alive.”

Later, the sound of geese gathers around us. Listening as well as observing is a core birdwatching skill. “Sound is an important component because sometimes you can’t actually see the bird but you can hear it,” says Atwood. “Birdwatching is widely practised because the bar for entry is very low. Kids can do it. And you can do birding by ear. You can do it and be colour blind; you’re listening to the sounds and looking at the patterns. There are, in fact, some blind birdwatchers who do it entirely by sound.”

In the fen, Atwood is in her element, spotting blackberries, nettles and wild rose hips as well as sparrows, kestrels and herons. But she is aware of how fragile it all is. Her dystopias, from *The Handmaid’s Tale* to her *MaddAddam* trilogy, powerfully explore both environmental and human catastrophe and the great havoc and damage wreaked by characters’ carelessness. Those dystopias seem increasingly timely. “Alas, that’s true,” she agrees. Exploitation has long been a feature of the relationship between humans and birds. “If you restore a sea-bird colony you will increase the amount of fish. And restoring trees along the waterline vastly increases the amount of fish. Countries which have large fisheries like this one should really be paying a lot of attention to that it’s in their economic interest to do so.”

Awareness of the relationship between humans and nature is crucial. “Nature is inside you. You just breathed some of it in.” For Atwood, loving one’s neighbour means loving the air in their lungs: “You have to love their oxygen, therefore you have to love what makes their oxygen. The natural world isn’t apart from us.” She continues: “Outdoor education is really coming back for children, as we did not actually evolve to live in an enclosed box, and they learn better when they’re outside because it interests them and we always learn better what interests us.”

As we keep walking, Atwood spots something else with wings. “There’s a dragonfly possibly a dead dragonfly or maybe a cold dragonfly.” She kneels down. “It’s alive,” she says as it flutters on to her palm. This prompts Atwood, who is wearing a red scarf patterned with butterflies, to discuss the history of winged things throughout literature. “We probably got our idea of angels from the Greeks, who were doing things like ‘The Winged Victory [of Samothrace].’”

Before Atwood flits off to her next engagement, I ask about the variety of forms, from poetry to graphic novels, in which she has with bird-like agility made her mark. She swiftly dismantles the boundaries between genres in the same way she does the division between humans and nature. “I don’t even think of it being separate from anything it’s where we live.” Like a fen? “Just about. That actually is where we live. We may think we live in a condo but we actually live in the wide world.”

Available from: <https://www.ft.com/content/9e1e1506-9b04-11e6-b8c6-568a43813464?mhq5j=e1>.

SHARMA, Riya. “She Writes with Intent.” 25 January 2016. Online.

Interview with Atwood at the Jaipur Literature Festival. Excerpt: She initiated the conversation, “So you have studied journalism? Was it fun? Or being a journalist is more fun?” When we gave a reply in affirmation, she immediately replied, “Because you don’t have to pass an exam.” (Laughs).

She started with her latest speculative fiction, *The Heart Goes Last* (published by Bloomsbury) which presents a Dystopian view. “In the 19th century, there were a lot of Utopians. But then, came the First World War and we discovered steam engines and bicycles,” she started laughing. “Then everyone thought it was going to get better and better, but it did not. The other reason why young people are reading and writing about the Dystopian is because they are worried about the future and about what is going to happen if global warming is going to get more prominent. So we are getting a lot of this kind of fiction, but I don’t know how long this trend will continue,” the blue-eyed author commented....

Her readers have always loved her novels narrated from a women’s perspective. But when she wrote a novel—*Oryx and Crake* from a man’s perspective—they loved it, too. “My women characters range from really horrible to fairly ordinary. None of them are out of hunger games. They are so varied that you cannot really say whether they are old, young, bad, awful or stupid. Similarly, with men. As soon as I wrote a novel from a man’s perspective, people asked me why I wrote it that way? You have to take a closer look at the characters. How do we look at the characters in a book? A character is defined by what they see, what they think and how they are treated by other people. And that is how we look at people in real life—how do they look, how they dress and what shoes they are wearing. A lot can be learnt from that,” she explained.

During the course of the interaction, she added that she never answers a question when someone asks her whether or not she is a feminist. “I never answer the question when people ask me if I am feminist unless they tell me what they mean by that word. It holds different meaning to different people. Do we mean, a mean girl who will push all the boys off the roof? Then no, I am not a feminist. Do we mean someone who believes that women are human beings? Then I will put up my hand (actually putting up her hand) and will give my vote to giving equal access. And that will give women equal opportunity. You should have equality under the law,” she said.

Giving a piece of advice to the young and budding authors she said that there are chances that one may not become popular. “If you have a lot of fears and insecurities then you should write under a pseudo name, it will give you a lot of freedom. People can practice without the adverse effects that publishing can get at times. When I was a teenager, the closest thing I knew of publishing was the school Year Book. You do learn a lot from your failure. So, if you don’t succeed, fail again,” she wrapped up.

Available from: <http://www.dailypioneer.com/vivacity/she-writes-with-intent.html>.

SHAW, Fiona. “Margaret Atwood & Fiona Shaw Talk Comedy in Shakespeare | LIVE From the NYPL.” You Tube 17 October 2016 1 hour 39 mins. Online.

Excerpt: What was the author trying to say?” This common question in English classes is often posed by a professor who then reveals various ideas hidden within a novel as if they were a clear, neatly ordered message, waiting to be unpacked. From this perspective, writing is full of both signs and disguises, all of which hints at the author’s true meaning but also cloak it in unnecessary complexity. This way of thinking misses the point entirely, argues Margaret Atwood.... The meaning is in the words themselves, not in some argument hidden within the writing. Atwood recently published *Hag-Seed*, a contemporary retelling of Shakespeare’s *The Tempest*. At a New York Public Library event alongside actress Fiona Shaw, an English teacher in the audience asked if Atwood wrote with the intention of being analyzed for hidden themes and meaning.

“It’s all the fault of how we were taught in high school, in which the teacher had the benefit of the finished book and would draw a diagram on the blackboard. It gives you the idea that the writer always had that diagram and was just translating it into this unnecessary amount of

language,” replied Atwood. “The inference is: What was the poet trying to say? Poor lamb, he couldn’t just blurt it out. He had to fancy it all up. He really had a speaking problem.”

The meaning of any literary work is not one that can be reduced into a simple theory, Atwood argues. “I’m not a Platonist,” she said. “I don’t think the meaning exists somewhere up here and then is translated down into all this verbiage. I believe the meaning emerges out of the language and that the reader is the musician of the text.” Everyone will respond to a literary text slightly differently, based on their own experiences and the passages that are personally significant. There’s a range of appropriate reactions, says Atwood. So *King Lear*, for example, should never be read as a comedy. “But within that range, the number of interpretations and shades of meaning are almost infinite, because each person doing it brings him or herself to it,” she adds. “Reading is very interactive.”

This then raises questions about what, exactly, the author intended to evoke as they wrote their novel. If writers don’t begin with the blackboard diagram of an argument, then how does so much meaning and nuance find its way into their work? Atwood addressed this idea earlier in the talk, when Fiona Shaw mentioned how Shakespeare reverses the rhythm of his iambic pentameter for the three witches in *Macbeth*. In their speech, the word “Macbeth” is the only one that’s slightly too big for the line, and so stands out, seeming to rise above the others. “It’s a bit like music, nobody needs to consciously know this but it’s very useful if the actor knows it,” said Shaw. “The real question is, did the writer know it?” In a crucial way, replied Atwood, Shakespeare certainly knew. “He might not have known it schematically,” she said, but he still realized the impact of each word. It’s an instinct, added Atwood, “Sort of like, ‘These curtains don’t go with that sofa.’”

Available from: <https://www.youtube.com/watch?v=dy7n9qL7qdo>.

The interview was reported by GOLDHILL, Olivia. “‘What Was the Author Trying to Say?’ Is the Worst Question an English Teacher Can Ask?” *Quartz* 22 October 2016. Available from: <https://qz.com/815292/what-was-the-author-trying-to-say-is-the-worst-question-an-english-teacher-can-ask/>.

TAEKEMA, Dan. “On Bathroom Raids and LGBTQ History; Famous Writer Comments on the Anti-Gay Campaign of the Early 1980s and How Far We’ve Come Since.” *Toronto Star* 4 June 2016 Section: Greater Toronto: GT4.

Excerpt: On Feb. 5, 1981, police came crashing down on Toronto’s bathhouses with crowbars and sledgehammers. When the dust cleared, almost 300 gay men were arrested on bawdy house charges. In response to the raids, the city’s gay community banded together with protests, media outreach and fundraisers. At the time, Canadian literary icon **Margaret Atwood** spoke out against the raids. This year, as part of Pride month, a panel will discuss how the raids and response laid a foundation for the future of the gay community. *The Star* spoke with Atwood about the raids and the upcoming panel. **How did you get involved in the Pride panel?** I spoke at the original rally, so that’s why they’ve asked me to do it. It’s a human rights issue. It was a human rights issue then and it still is. **What can you tell me about the raids?** There was a big raid, a lot of people were arrested and that was enough of that for the gay community. Especially since they had been harassed in many different ways over the years. They were not harming anybody; they all got arrested because they were gay.... It was just sort of an ongoing anti-gay campaign. **How was the climate different for gay people in those days?** I really don’t know that much about it because I’m not gay. I think the kinds of people who would get arrested in such a location were not, for instance, my lesbian friends out in British Columbia. It depended on what kind of lifestyle people were living just how much this affected them. It was a big rallying cry for the community at that time and it was probably a turning point. **Do you have any sense as to why the raids**

were carried out? They thought it was wrong. People do that sort of thing out of their own convictions. People think it's wrong and should be put a stop to, but there wasn't a sort of, "Hey, let's stop a minute, who is this hurting? How much money is it costing the average taxpayer?" Do you want to spend millions of dollars on pestering gay people when you could actually be spending it on education, hospitals or just about anything else? **So what did you do?** Basically, I just turned up and said my piece. **You had a famous line during your speech, can you tell me about that?** Oh, yes: "What do the police have against cleanliness?" What a smarty-pants, eh? That was bad of me. If it were the days of Twitter I probably would have gotten some yell-back. **Were you at all worried about speaking out?** No, first of all it's Canada, second of all it was Toronto and third of all, what were they going to do? I made a speech, excuse me. It wasn't Nazi Germany where I could have been shot, but no, I didn't feel that anybody was going to do anything horrible to me and I think at that moment in time it was on such a big scale and expensive and silly that people who might have had lingering concerns probably weren't going to have concerns about me talking about that. **Have you been active in the LGBTQ community since your speech?** Well I mean, I have friends in it, but I think the community is now extremely well organized and has a lot more power and reach than they did at that time, so they don't actually need me to be active. People can do just about anything without feeling like they're going to be strung up from a tree. **What are the issues you're still seeing in terms of acceptance for LGBTQ people?** "I think it's still a problem for teenage kids. You need to ask them, but the people who seem to be expressing anguish at the moment are transgender people. **Is there anything else you'd like to add?** I think you've stretched this as far as it can go and squeezed every word out of me. Why don't we leave it there?

Available from: <https://www.thestar.com/news/gta/2016/06/03/margaret-atwood-on-bathroom-raids-and-lgbtq-history.html>.

TAUNTON, Paul. "All the Book's a Stage." *National Post* 29 October 2016 Section: Books: WP3.

Excerpt: Shakespeare is a rich source for retellings, especially since the bard himself was, as Atwood puts it, a magpie. "He was like all writers," she says. "They take a bit here, a bit there, the shiny bits." Shakespeare is well known to have drawn from stories of the day; part of *The Tempest* backstory is the shipwreck of the Sea Venture and discovery of Bermuda ("Ariel has just visited Bermuda and come back"), and Atwood also notes that there was a real wizard in London called John Dee who served as inspiration. "There's just a lot of stuff in there, but who cares, because it's not where it comes from, it's what he makes of it that's interesting."

The setting of *Hag-Seed* will seem familiar to many Canadians as the home of a certain famous Shakespeare festival. "Shhhhhh," Atwood warns jokingly when asked if Makeshiweg is a stand-in for Stratford. "It's a Stratford-like place, but it's probably every summer theatre-laden place." Atwood herself visits Stratford every summer if she can. "I don't think I've missed one for years. I used to take the whole family. I used to take my mum, my dad, the teenage girls, ourselves, sometimes other relatives, and we used to get a big van and put everyone in and have picnics. Stratford has a very high reputation. Their productions are really up there."

Hag-Seed, with its drawn-out revenge plot and the comedic comeuppance of its villains, is a new entry into that underappreciated form, the caper. "Canada is a caper country, there's no question. A lot of comedians come out of Canada. They end up in Hollywood and other places, but a lot of them originate here, and I think there's a long tradition of skits and radio comedy that goes way back." ... Given that *Hag-Seed* is already a retelling of a stage play, we may yet see another adaptation, perhaps with another cameo—or more, as the author has acted on stage in comedies in the past. "I used to also run my own puppet show in high school. That's theatrical experience."

---. "Margaret Catwood?; The Celebrated Author Takes a New Direction with Comic *Angel Catbird*." *National Post* 3 September 2016 Section: Weekend Post Books: WP4.

Excerpt: Margaret Atwood has just come back from Comic-Con in San Diego, where she introduced her new comic *Angel Catbird* at the epicentre of geek culture. "You have to be prepared for screaming madness," she says in her Toronto publisher's offices, "but if you are prepared for it, then it's fine." ... *Angel Catbird* comes to life after her protagonist Strig Feleedus ingests a gene-splicing serum. Although, there weren't any fans dressed in Angel Catbird costumes at Comic-Con, next year might be a different story.

It was also in San Diego where Atwood finally met her co-creator and illustrator, Johnnie Christmas, "IRL." So far Atwood has worked with Christmas and perfectly-named colourist, Tamra Bonvillain, remotely. Though Atwood has worked collaboratively on films and television productions before, this is her first collaboration on a comic (she's drawn them herself over the years, as detailed in the introduction to *Angel Catbird*). "Working at a distance with visual isn't too hard," she explains, "because you can send little sketches back and forth." Atwood does the outline and script first, then breaks the story down into panels. Christmas follows with thumbnails, pencils and inks (the group commenting at every stage); and finally, Bonvillain does colouring and the lettering gets dropped in. It's especially exciting for Atwood to see the latter stages take shape.

"With my novel, everything that I have done, I already know," she says. "When you get the drawings, so much is added: if you have put 'surprised' in the text in brackets, Johnnie then draws 'surprised' and you get to see what that looks like. And he does long shots, close-ups, different angles of vision, looking down on the scene, looking up—it's like camera work in a way. And then when Tamra adds the colour, you see more 3D coming out." Atwood compares it to painting-with water books, where a sketch suddenly erupts into brilliant colour. *Angel Catbird* is at times a superhero take on the secret lives of cats—or half-cats—complete with feline pecking orders. ("Cats are pretty hierarchical.") But they do get some downtime from things like, say, battling Professor Muroid and his rat army by hanging out at a club called, of course, Catastrophe. ("They have to have social lives.")

The comic also features a series of did-you-knows about felines: "You'll get a lot of helpful hints," Atwood promises. "Don't feed them chocolate, but you knew that, though." Atwood's most recent pair of cats were brother and sister, with one most definitely dominant. "You'd think they would have been used to each other, but she used to hide out on the stairs and keep him from going up and down. It was quite mean." She doesn't have any plans for them to appear in the *Angel Catbird* universe, though. "They've appeared in poems. Blackie has got three poems, and Fluffy has got one—but hers is longer." (The deceptively monikered Fluffy was the one on the stairs.) "Besides they were named by a five-year-old, so we were just kind of stuck with those names. We didn't get to call them 'Cataclysm' or anything like that."

Fortunately, there's a comic that's perfect for such a name.

WILSON, Fiona. "Why the World Still Can't Get Enough of Margaret Atwood; To Avoid Publicity, She Pretended to Be Dead. But Even That Didn't Stop the Author Becoming More Popular Than Ever, With Four TV Adaptations in the Works." *The Times* (London) 10 October 2016 Section: Features: 8,9.

Excerpt: "You are talking to a surrogate, facsimile version of Margaret Atwood," says, well, Margaret Atwood not long after we've sat down in a restaurant just off Oxford Circus in London. For anyone familiar with her work, however, this is just the sort of statement you come to expect. The Canadian literary provocateur who, over a 50-year writing career, has

published dozens of novels and won numerous gongs, from the Booker prize to the Arthur C Clarke prize for science fiction, likes to play with you.

Facsimiles come up because we're discussing the recent discovery that the famously anonymous Neapolitan novelist Elena Ferrante is likely to be the translator Anita Raja—a fact that was revealed by the Italian journalist Claudio Gatti after he followed the money trail from Ferrante's publisher to Raja's bank account. "I mean, is it the most important thing? No. Will it influence how people approach the books? Yes," Atwood says. "It is different, thinking that a person is writing out of their own immediate experience of living in a slum in Naples. The people who are appalled by it don't like having that illusion [spoilt]. I'm with her, in that what should matter are the books. And I'm a bit with Gatti in that if she really wanted [to be anonymous], she wouldn't have made up a fake biography—although she probably had a screaming lot of fun doing it. It appeals to the fraudster in all of us."

We are here to talk about the 76-year-old Atwood's new novel, *Hag-Seed*, a modernisation of *The Tempest*, set in a jail. Prospero is not the Duke of Milan but Felix—the names mean the same thing—a director of Shakespeare plays at a prestigious Canadian festival. Yes, there is a play within a play, within a play. In one of the layers, Miranda is his daughter who dies as a child; Felix's grief is the island he is trapped on and Miranda, "a cherubim," is a ghost. *Hag-Seed* is the fourth novel in Hogarth's Shakespeare series marking the 400th anniversary of the Bard's death, and by far the best. Everything in the play has a place in the novel—and it's a ripping yarn too. "Students will learn more about the deeper meanings of *The Tempest* from this singular novel than from dozens of academic studies," said *The Times*.

As Atwood prepares for a ten-day visit to the UK, I ask whether she feels she is too accessible to her fans. Maybe she would have liked a little of Ferrante's privacy. After all, she's on Twitter, and regularly tweets to her 1.29 million followers. What's more, she has a tour schedule to rival any pop star's—this month alone she has more than 20 events lined up. "The book tour was invented in Canada," she says. She still lives there, in Toronto, with her long-term partner, the author Graeme Gibson, with whom she has a grown-up daughter. "Yes, it is intense but it's our own fault. Why is that? It's because Canada is, as Donald Trump would say, 'UUUUGE, it is 'UUUUGE!' "If you wanted to sell your books to readers "you had to be in the cities. So, you would start in Halifax and you would go across the country, a city a day, and then when you got to Victoria, you were basically a zombie." In spite of this, she doesn't feel overexposed. "A version of me is [out there]," she says. When her career took off she was told two things: "Now you're a target and people will shoot at you, which was absolutely right," she says. "And that you make a version of yourself that does the publicity. There is always an edited version, a presentation, always, even if you're saying this is the innermost secret of the core of my being, it is still a presentation. Anybody who does publicity knows there is a made-up person anyway. We share some things in common, like Dr. Jekyll and Mr. Hyde, but we are not the same person. You are talking to a made-up person."

Atwood likes to throw back a fair proportion of questions to her interviewer. There can be no passive conversation with her. A couple of years ago I met her for the first time at a literature festival. Like many A-level students, I had studied the feminist dystopian novel *The Handmaid's Tale* at school. "I knew the book so well, I used to be able to recite great chunks of it," I told her. "Why can't you do that any more?" came the response.

I ask her about cultural appropriation. Last month the novelist Lionel Shriver said she hoped that the hostility towards using experiences outside of your own was "a passing fad." That statement proved more than a little controversial among those who saw Shriver as declaring open season for slurs and stereotyping. "We've been through this a lot," says Atwood. "This has been going on for at least 20 years. And it always comes to the same dead end and the same dead end is: does that mean the only thing you can write about is your own personal life?"

So bye bye Shakespeare, who oddly decided that Milan was on the sea coast. You can't write about a man if you're a woman because you're appropriating male experience? Please. Nineteenth-century male writers spent a lot of time imagining what it was like to be a woman. *Madame Bovary*. Was that wrong? Give me a break. One of the great strengths of fiction is that it allows you to imagine what it is like to be another person and by doing that it increases empathy. Are you going to throw that out of the window?" It would be intimidating were she not so warm and charming. She has the kind of voice that you'd want a doctor to give you bad news in.

Atwood doesn't speak; she intones. Every sentence is deliberate and, unlike many authors who are perpetually on the interview circuit, there are no stale statements or recycled lines. Her humour, if you hadn't guessed, is deadpan. For a time, when Atwood turned down journalist requests, she had her agent send out an image of her as a skeleton with the line "Sorry, I can't do it because I'm dead" written under it in her spidery handwriting. She did it because "there's no answer to that."

It looks like she's going to have to get it out again. Atwood is in demand. This year four separate production companies have announced that they are adapting her novels. HBO is developing *MaddAddam*; Netflix, *Alias Grace*; MGM TV last week announced that it was working on *The Heart Goes Last*; and Hulu is adapting *The Handmaid's Tale* into a TV series starring *Mad Men*'s Elisabeth Moss and the *Orange is the New Black* actress Samira Wiley. "I ask myself, why is this happening? I don't know. There is no explanation," she says of the bumper year. She has been given a consulting role on *The Handmaid's Tale*. "I think it's honorary," she says. "It's 'Go team, you're all wonderful.' I've got a cameo in it. I can't tell you where." And that's before you get on to her writing—aside from *Hag-Seed*, she has also published a graphic novel called *Angel Catbird*, starring a mutant superhero ("It's bizarre") which, indirectly, is about bird conservation and preventing our "extinguishment as a species"—a story for another day.

She is surprised by the enduring appeal of 1985's *The Handmaid's Tale*, which describes an oppressive, totalitarian America ruled by religious fundamentalists. Fertility has plummeted and rare fertile women are forced to become walking wombs for the powerful rulers. "Who knew? Not me. I thought it would become obsolete pretty quickly." The novel was turned into a film in 1990, starring Natasha Richardson as the main character Offred—it wasn't a hit. A silenced woman, Offred's interior monologue is a significant part of the book. When Harold Pinter wrote the screenplay, he accommodated this. "There was a voiceover for Natasha, which she recorded, but the director decided to take that out. That was probably a mistake," Atwood says, drily.

Given the story's popularity, it's surprising that no one else has attempted to film it since then. "People wanted to do it again but no one could figure out who had the actual rights," she says. "It turned out to be MGM and the original producer, Danny Wilson. So, they came to some sort of agreement that didn't involve me because those rights went with the movie rights." If she were to write it again, would she still set it in the US? "Yes. Oh yeah," she says. "It's not even Trump so much but the whole right-wing faction of the Republican party. They really want to go back to a golden age that never existed but it exists in their head."

"You don't have to go far back in time—in about 1850 conditions were like [they are in the novel] for women. I studied at Harvard, the land of my ancestors: Cambridge, Massachusetts. I was lucky enough to study with Perry Miller," she says, referring to the intellectual historian and authority on American Puritanism. "He is one of the people the book is dedicated to. The other is Mary Webster who either was or was not an ancestor of mine, depending on what mood my grandmother was in that day. And she was accused of being a witch. She was dragged to Boston, put on trial, exonerated, and went back to her hometown where locals

strung her up anyway. Fortunately, she had a very tough neck and she didn't die—when they came to cut down her body the next morning, she was still alive. She lived another 14 years. A good role model,” she says before coming back to her point. “Every nation or community or culture has certain foundational events they refer back to and that is one of the foundational events of America: we may have had 18th-century enlightenment but underneath that was this 17th-century Puritanism. And every once in a while, the 17th-century theocracy wins.”

How does she feel about America's near-future? “Donald Rumsfeld was right about one thing: it's the unknown unknowns that get you.” Is she tempted to write an autobiography? “I think it would be quite boring. ‘And then I wrote this book and then I wrote that book ...’ Why is that of any interest? Is it my perspective of Monday or is it my perspective of Thursday? Some people write very interesting memoirs because they've had some kind of shocking, transformative life experience that we'd like to hear about. I haven't had cancer, none of my body parts has ever been broken. Lucky me. But I got up and had some coffee, I wrote some more pages. It's not very interesting.” Let me put it to you this way: if I had had these shocking transformative experiences, I am not going to tell you about them. You're talking to the facsimile, remember.”

News

“Artists, Scientists Urge North America Save Monarch Butterfly.” *Daily Mail* (London, UK) 16 June 2016. Online.

Excerpt: Some 200 intellectuals, scientists and artists from around the world urged the leaders of Mexico, the United States and Canada on Wednesday to save North America's endangered migratory Monarch butterfly. US novelist Paul Auster, environmental activist Robert F. Kennedy Jr., Canadian poet Margaret Atwood, British writer Ali Smith and India's women's and children's minister Maneka Sanjay Gandhi were among the signatories of an open letter to the three leaders. US President Barack Obama, Canadian Prime Minister Justin Trudeau and Mexican President Enrique Peña Nieto will hold a North American summit in Ottawa on June 29. The letter by the so-called Group of 100 calls on the three leaders to “take swift and energetic actions to preserve the Monarch's migratory phenomenon” when they meet this month. They urge the leaders to protect parcels of land containing milkweed, which is threatened by herbicides and feeds the butterflies on their 4,000-kilometer (2,500-mile) journey from Canada to Mexico's wintering grounds.

Available from: <http://www.dailymail.co.uk/wires/afp/article-3643959/Artists-scientists-urge-North-America-save-Monarch-butterfly.html>.

“Atwood, Hill on Dublin Long List.” *The Gazette* (Montreal, PQ) 22 November 2016 Section: YOU: C3.

Excerpt: Margaret Atwood and Lawrence Hill are among 14 Canadians longlisted for the 2017 International Dublin International Literary Award—Atwood for *The Heart Goes Last* and Hill for *The Illegal*. Other Canadians vying for the prize are Scotiabank Giller winners Andre Alexis for *Fifteen Dogs* and Patrick deWitt for *Undermajordomo Minor*. The 100,000-euro (\$C143,000) award is billed as the world's most valuable annual literary prize for a single work of fiction published in English.

“Atwood Novel Inspires Upcoming Mini-Series.” *Times Colonist* (Victoria, BC) 22 June 2016 Section: Arts: D2.

Excerpt: A mini-series based on Margaret Atwood's novel *Alias Grace* will screen on CBC and Netflix. Oscar-nominated filmmaker Sarah Polley is writing and producing the six-hour

project, which will begin shooting in Ontario in August. Mary Harron will direct. The story is inspired by the real-life murder case involving Grace Marks, an Irish immigrant and maid in Upper Canada.

“Atwood Raising Funds for Birds.” *Windsor Star* (ON) 24 March 2016 Section: City & Region: A4.

Excerpt: Margaret Atwood and The Pelee Island Bird Observatory are holding a fundraiser for the bird observatory May 4 at the Beach Grove Golf and Country Club. It's the fifth annual fundraiser with Atwood and this year's guest author is two-time Stephen Leacock Medal for Humour winner Terry Fallis.

“Atwood's Wandering Wenda to Become Animated Television Series.” *Canadian Children's Book News* 39.2 (Summer 2016): 6.

Excerpt: An animated series from Breakthrough Entertainment, inspired by Margaret Atwood's alliterative children's book, *Wandering Wenda: and Widow Wallop's Wunderground Washery*, will air during the winter of 2017, on Kids' CBC. Aimed at early readers, The Wide World of Wandering Wenda series began production last November. Each eight-minute episode will follow Wenda and her pals Wesley the woodchuck and the bookish boy, Wu, as they travel around the globe on wonderful adventures.

“Canadian Wins Book Prize.” *Birmingham Evening Mail* (UK) 16 June 2016 Section: News: 25.

Excerpt: Margaret Atwood has been awarded the 2016 PEN Pinter Prize, following in the footsteps of winners including Salman Rushdie, Tom Stoppard and Carol Ann Duffy. The Canadian poet, novelist and environmental activist, famous for books including *The Handmaid's Tale* and *MaddAddam*, said she was “humbled” to receive the award. The PEN Pinter Prize was established in 2009 in memory of the Nobel laureate playwright Harold Pinter. It is awarded annually to a writer who, in the words of Pinter's Nobel Prize in Literature speech, casts an “unflinching, unswerving” gaze upon the world with “fierce intellectual determination” to reveal the truth about our lives and society.

“*Handmaid's Tale* to Star Moss.” *Times Colonist* (Victoria, BC) 3 May 2016 Section: Arts: D6.

Excerpt: An adaptation of Margaret Atwood's totalitarian gender study *The Handmaid's Tale* will star Mad Men actor Elisabeth Moss. The Golden Globe-winner will play the lead role of Offred in a series being produced by U.S. streaming service Hulu and MGM Television. Atwood will be consulting producer on the show, while its executive producers include Warren Littlefield, who helped bring *Fargo* to the small screen. *The Handmaid's Tale* is set in a dystopian future in which women are property of the state. After being torn from her daughter and enslaved by her male owner, Offred struggles to survive in the male-dominated society while searching for ways to reunite with her family....

“*The Handmaid's Tale* is more relevant now than when it was written, and I am sure the series will be watched with great interest,” Atwood said in a statement. “I have read the first two scripts and they are excellent. I can hardly wait to see the finished episodes.” Hulu says the series will begin production later this year for a scheduled premiere in 2017 on its streaming platform,

“Happy Birthday.” *Dayton Daily News* (OH) 18 November 2016 Section: D:3.

In this list of people celebrating birthdays on 18 November, Atwood is now at the head. Excerpt: Author-poet Margaret Atwood is 77. Actress Susan Sullivan is 74. Actor Jameson Parker is 69. Actress-singer Andrea Marcovicci is 68. Singer Graham Parker is 66. Comedian

Kevin Nealon is 63. Pro Football Hall of Fame quarterback Warren Moon is 60. Actor Oscar Nunez is 58. Actor Romany Malco is 48. Actor Owen Wilson is 48. Actor Mike Epps is 46. Actress Peta Wilson is 46. Actress Chloe Sevigny is 42. Singer Jessi Alexander is 40. Rapper Fabolous is 39. Rapper Mike Jones is 36.

“Margaret Atwood Compares UBC Probe of Steven Galloway to Salem Witch Trials.” *Prince George Citizen* (BC) 18 November 2016 Section: A & E: A19.

Excerpt: Margaret Atwood says the University of British Columbia’s investigation of fellow author Steven Galloway was flawed and failed both sides, comparing it to the Salem witchcraft trials. Galloway was fired from his position as creative writing chairman in June after a months-long probe into what the university would only describe as “serious allegations.”

Atwood ... faced a social media backlash this week after she joined dozens of prominent authors in signing an open letter calling for an independent inquiry into the university’s handling of the case. She defended her decision on Thursday, writing in an emailed statement that the model of the witchcraft trials, which took place in colonial Massachusetts in the late 1600s, is not a good one.

“Those accused would almost certainly be found guilty because of the way the rules of evidence were set up, and if you objected to the proceedings you would be accused yourself,” she wrote. “Obviously the university was trying to shield students from something—we are still not clear as to what, exactly, and if it’s a matter of rape then it should be a matter of jail—but their methods appear to have resulted in a big foggy mess.”

The university has said that it reached its decision after a “thorough, deliberative process” and that it is legally barred from disclosing the allegations against Galloway without his consent....

The Canadian Press has spoken with five people who say they filed complaints based on behaviour they witnessed or experienced. They say the allegations included sexual harassment, bullying, threats and one incident where Galloway is alleged to have slapped a student.

The faculty association has said all but one of the allegations, including the most serious, was not substantiated by the university’s investigation.

Several female writers have accused Atwood on Twitter of silencing and intimidating women who might come forward in the future with allegations against powerful men. In her statement, Atwood questioned whether it is an endorsement of “rape culture” or a silencing of anyone to want the university to take a hard look at how it handled the case. She references Steven Truscott, who was wrongfully convicted as a teenager for the rape and murder of a classmate in 1959. “To take the position that the members of a group called ‘women’ are always right and never lie—demonstrably not true—and that members of a group called ‘accused men’ are always guilty—(Steven) Truscott, anyone? —would do a great disservice to accusing women and abuse survivors, since it discredits any accusations immediately,” she wrote. Atwood asks several questions of the university, including: “Does it need a clear code of conduct that everyone teaching there should adhere to? (Don’t socialize and drink with students, for beginners? No bets that involve slapping?)”

“Margaret Atwood to Launch 2016 Alice Munro Festival of the Short Story.” *Wingham Advance-Times* (ON) 12 April 2016 Section: News: 1.

Excerpt: Legendary Canadian author, Margaret Atwood, will kick-off the 2016 Alice Munro Festival of the Short Story with a reading and conversation at Blyth Festival on Thursday, June

2. The author will read from her 2014 short story collection, *Stone Mattress: Nine Wicked Tales*, followed by an onstage conversation with fellow Canadian author Marilyn Simonds when they will discuss Atwood's work, many interests and passions.

"MGM TV to Adapt Atwood Novel." *Times Colonist* (Victoria, BC) 30 September 2016 Section: Arts: C13.

Excerpt: Margaret Atwood is teaming up with MGM Television on plans to adapt [*The Heart Goes Last*] for the small screen.

"Time for China to Release Writers, Journalists and Activists." *The Guardian* (UK) 10 December 2016 Section: Letters. Online.

Atwood with more than 120 other writers. Excerpt: Today, on World Human Rights Day, our PEN International community of writers, readers, activists and publishers condemn the Chinese authorities' sustained and increasing attack on free expression and call for an immediate end to China's worsening crackdown on fundamental human rights.

We cannot stand by as more and more of our friends and colleagues are silenced. Where is the voice of Ilham Tohti, the Uighur scholar and PEN member currently serving a life sentence, when his life's work has been about creating peace and dialogue in China? Where is the voice of veteran journalist Gao Yu, who spent close to two years in prison and is now under house arrest? Where is the voice of publisher Gui Minhai, who disappeared from his holiday home in Thailand and is now being held incommunicado? Where is the voice of Nobel peace laureate and former president of the Independent Chinese PEN Centre, Liu Xiaobo, serving an 11-year prison sentence and the voice of his wife, the poet Liu Xia, who has been under house arrest for over six years without even having been accused of a crime?

Available from: <https://www.theguardian.com/world/2016/dec/10/time-for-china-to-release-writers-journalists-and-activists>.

ADAMS, Tim. "Helen Ellis: 'Writing Is Certainly a Gamble'; The Poker-Playing Author on Writing as Addiction, Trying and Failing to Write 'Prize-Worthy' Work and Margaret Atwood's Praise." *The Guardian* (UK) 31 January 2016. Online.

Excerpt: Helen Ellis's, second book, *American Housewife*, is a collection of stories based on her wickedly funny twitter persona @WhatIDoAllDay. It was recently chosen by Margaret Atwood as her "cackle-making" book of the year. Asked about this, Ellis commented: "It was the most surreal moment of my life. The reviews of the book in America have been kind, too, but after she [Atwood] tweeted that out there, nothing else could ever be said to burst my bubble. I fell to my knees and thanked the internet!"

Available from: <https://www.theguardian.com/books/2016/jan/31/helen-ellis-interview-american-housewife>.

AILEY, Ian. "Q&A Johnnie Christmas; It's a Bird, It's a Cat—It's *Angel Catbird*." *Globe and Mail* (Toronto, ON) 23 January 2016 Section: News: S3.

Profile of Vancouver-based comic-book artist Johnnie Christmas who was 15 pages into drawing his latest project—a three-volume comic-book series called *Angel Catbird* that is being written by Atwood. Excerpt: Ms. Atwood, who has previously dabbled in the art form, is chronicling the adventures of a superhero who is part cat and part bird for publication this fall from U.S. publisher Dark Horse Comics. The project is being published in association with the Keep Cats Safe and Save Bird Lives initiative of the conservation charity Nature Canada. By

the time Mr. Christmas is done, he will have pencilled and inked about 220 pages of material over three volumes.... **Why did you say yes when the opportunity to work with Ms. Atwood came up?** I like the collaborative process of comics. It's really fun batting ideas back and forth and finding a place where sensibilities agree and realize that vision that's an amalgam of two different mindsets. I was really interested in that and collaborating with someone who has had a really long creative career. To dance with someone who has been doing this for so long and see different methods is very intriguing to me. **What's it like working with Ms. Atwood?** She's very professional, as you might imagine, and very open. The collaborations are easy. Things are suggested and she takes everything in and thinks about things. It's a very easy collaboration, which is really kind of pleasant. It's not a lot of straight dictating this, that or the other. Everyone is open to toss suggestions in. The editor is tossing in things. I am tossing in things. Margaret is tossing in things. We are finding our way to building this world. **Is she a good comic-book writer?** Yes. She is finding her way through it. She moves quickly and decisively through [the project], which is very nice. There's not a lot of hand-wringing with the writing. **Do you think readers of Ms. Atwood's novels will find her voice in this project?** Of course, the prose, for the most part, will be lost. It's mostly just dialogue. For the rest, action will be dictated by the drawings that I create and, of course, the colours that [colourist Tamara Bonvillain] adds to them. I am reading *The Handmaid's Tale* right now. From what I have read and understood about her reputation in literature, I think this is a little lighter than some people expect. But I think it has the humour and it has the intelligence, but a lot more fun than the expectation of her.

AUSTEN, Ian. "Ontario Farmers Fight to Send a Herd of Ex-Cons Back to the Pen." *New York Times* 19 February 2016 Section: A:6.

Excerpt: It is easy to pick out the short-timers from the lifers on Jeff Peters's beef and pork farm. The 14 black-and-white Holstein dairy cows stand in sharp contrast to the farm's regular herd of chocolate brown Limousin beef cattle in the open winter barns. The dairy cows are ex-cons of a sort, and look the part in their old-time prisoner colors. Mr. Peters is one of eight Ontario farmers who, for more than five years, have hosted the remnants of the dairy herd that once lived on a farm at an 85-year-old prison complex here. And for most of that time, the farmers, along with hundreds of local residents and a few celebrities, have been fighting to reopen the farm and send the cows home.... The initial protests concluded with the unsuccessful two-day blockade of the trucks brought to take the cows to auction and the arrests of about two dozen people on charges of attempted criminal mischief. Shifting tactics, the protesters formed a cooperative to buy the prison farm cows, with the hope that they could be returned one day. Among those buying shares, at 300 Canadian dollars apiece, about \$220, were Conrad M. Black, the Canadian-born former press baron—who has become something of a prisoners' rights advocate after serving 37 months for obstruction of justice—and the Canadian writer Margaret Atwood. The co-op raised enough money to buy 23 cows.

BATTY, David. "100 Writers Call for Release of Turkish Journalists on Eve of Espionage Trial; Monica Ali and Margaret Atwood Among Signatories of Letter to Turkish Prime Minister Calling for Charges to Be Dropped Against Can Dündar and Erdem Gül." *The Guardian* (UK) 24 March 2016. Online.

Excerpt: More than 100 leading international writers, including Monica Ali and Margaret Atwood, have called for espionage charges against two of Turkey's leading journalists to be dropped on the eve of a trial, which could see them jailed for life. In a letter to the Turkish prime minister Ahmet Davutoglu, published in *The Guardian*, the writers, who also include JM Coetzee, Yann Martel, Elif Shafak, Colm Tóibín and Mario Vargas Llosa, call for the all charges against Cumhuriyet editors Can Dündar and Erdem Gül to be dropped, and also demanding an end to the crackdown against free expression in the country. The campaign,

organised by free speech charity PEN International, comes the day after sister organisation English PEN published a report warning that Turkey's independent media now faces "an unprecedented crisis" due to the erosion of their rights....

Available from: <https://www.theguardian.com/world/2016/mar/24/100-writers-release-turkish-journalists-espionage-trial>.

BIRZER, Bradley J. "Viva Margaret Atwood!" *American Conservative* 15 (November/December 2016): 38-41.

A profile of Atwood. Excerpt: Art is messy, and artists are even messier. Somehow, though, this Canadian has managed to harness the messiness of her mind and her soul in her art. Blissfully, in Atwood's imagination, there is no one way of doing all things, and no one way of thinking about all things. If we conservatives and libertarians cannot embrace the diverse and unique art of Margaret Atwood—whatever way she votes and to whatever charity she gives—we have lost our own ability to be ourselves and celebrate the good in life.

BROWN, Mark. "Mark Ruffalo Among Names Calling for British Museum to Drop BP Sponsorship; Artists, Scientists and Politicians Sign Letter to Guardian Calling on Museum to End 'Out of Touch' Partnership with Oil Firm." *The Guardian* (UK) 3 April 2016. Online.

Available from: <https://www.theguardian.com/culture/2016/apr/03/mark-ruffalo-british-museum-drop-bp-sponsorship-letter-oil>.

Atwood amongst signers. The actual letter is available from:

<https://www.theguardian.com/environment/2016/apr/03/british-museum-bp-sponsorship-hartwig-fischer-climate>.

EDWARDS, Peter. "Norm Macdonald Deletes Anti-Atwood Twitter Rant." *Toronto Star* (ON) 9 November 2016 Section: A2.

Excerpt: After kicking off something of a one-way Canadian literary feud, comedian Norm Macdonald has deleted a series of Twitter rants in which he called author Margaret Atwood "a no-talent mountebank bent on fooling fools" and other insults. Some of the tirade from Macdonald, a former Saturday Night Live star, came late Tuesday night and Thursday morning of this week, after Atwood tried to console Americans after the election of Donald Trump. Atwood: "Just like the Wizard of Oz, Donald Trump has no magical power." Macdonald: "You make a very good, if utterly obvious, point. So, you're saying he DOESN'T have magical powers. Thanks."

The shots he took online at Atwood went beyond her advice on life in a Trump America. When Atwood sends a reader a handwritten quote from her novel, *The Handmaid's Tale*, Macdonald jumps in and posts: "Oh, bad writing scribbled on a piece of paper. Well, who wouldn't want that?" Atwood has 1.32 million Twitter followers while Macdonald has 768,000.

FLOOD, Alison. "The Haida's Tale: Margaret Atwood Helps Bring Native American Literature to the UK; Robert Bringhurst's Translations of Haida Stories in *A Story as Sharp As a Knife* Are Published in the UK for the First Time, Thanks to the Booker Winner's Championing of This 'Book of Wonders.'" *The Guardian* (UK) 20 January 2016. Online.

Atwood's lobbying efforts with the Folio Society pay off. Excerpt: Atwood has written an introduction for the new edition in which she describes Bringhurst as: "A kind of genius ... the perfect Prince Charming to come across John Swanton's neglected Haida oral poetry transcriptions, and to hack his way—with help—through the thicket of brambles surrounding

them... He needed to teach himself Haida, a language which he still claims not to speak (though he could fool just about everyone on that score, since there are only a handful of truly fluent speakers alive). He then needed to discover the structural principles of the epics he was translating: not easy, since Haida (like Japanese) does not use rhyme as a structuring principle, nor does it use metrical feet in the way that English and French do," writes Atwood. Bringhurst also learned the iconography of the Haida. Others, says Atwood: "would have been daunted by the challenge, [but] into the dark forest he plunged; and then, after battles we can only begin to imagine, out of the forest he came, carrying this book of wonders." It is a work, Atwood writes, that "opens locked doors... reveals vistas... illuminates." It shows that oral poems are not "the product of some anonymous 'mass' [but the] creations of individuals working within their cultures." Atwood quotes Bringhurst, who writes of one of Ghandl's performances: "It is a work of music built from silent images, sounding down the years. It is a vision painted indelibly in the air with words that disappear the moment they are spoken."

Available from: <https://www.theguardian.com/books/2016/jan/20/margaret-atwood-haida-robert-bringhurst-story-sharp-as-knife-folio-society>.

- . "Margaret Atwood Selects Tutul for PEN Writer of Courage Award; Atwood Praises the 'Huge Personal Courage' of the Bangladeshi Publisher, Who Survived a Machete Attack by Islamic Extremists and Still Won't Be Silenced." *The Guardian* (UK) 13 October 2016 Section: Books. Online.

Excerpt: After surviving an extremist attack in his own country and being forced into exile in Norway, the Bangladeshi publisher and writer Ahmedur Rashid Chowdhury, who is also known as Tutul, was named winner of the International Writer of Courage award by Margaret Atwood, on 13 October....

Atwood [herself] won the PEN Pinter prize earlier this year. The award is shared with a writer who has been persecuted for speaking out about their beliefs, selected by the winner in consultation with English PEN's Writers at Risk committee. Tutul is a publisher, writer and editor who founded Shuddhashar magazine and publishing house in Dhaka, where he promoted progressive work from Bangladeshi writers and bloggers.... Atwood said it was an honour to share the prize with the Bangladeshi publisher. "Not only has he shown huge personal courage in the face of adversity, he has also risked everything to give a voice to many other Bangladeshis who are under threat of being silenced, whether through violence or ambivalence," she said. "At a time when so many of our colleagues in Bangladesh are risking their lives simply by putting pen to paper, it seems very fitting to share this award with Tutul, and to highlight the plight that he and his colleagues continue to face."

Atwood, who personally knew Pinter, in whose honour the prize is named, said in her speech that she could "only imagine" what the playwright would have said about the world's current "downward path to anarchy and chaos." As well as noting the murder of MP Jo Cox and the Florida nightclub shooting in July, Atwood also pointed to Donald Trump banning the *Washington Post* from covering his campaign: "For doing what? For quoting what he himself said. This is not only Stalinist, it's not only Orwellian—it's Kafkaesque." "You expect these kinds of things in tin pot dictatorships, but not in American presidential contests," Atwood continued. "Journalists—and an open communications system—are one of the pillars of democracies, imperfect though such democracies always are. [But] even in titular democracies, such events are becoming, unfortunately, much more frequent. I can only imagine what Harold Pinter would have said about this downward path to anarchy and chaos, or else to closed and rigid societies in which there is no art apart from the wallpaper usually demanded by such regimes."

Available from: <https://www.theguardian.com/books/2016/oct/13/margaret-atwood-selects->

[tutul-for-pen-writer-of-courage-award.](#)

- . "Margaret Atwood Wins Kitschies Red Tentacle Award for *The Heart Goes Last*; The Canadian Author's 'Funny and Devastating' Dystopian Vision of the Future Wins Prize for Most 'Progressive, Intelligent and Entertaining' Novel of the Year." *The Guardian* (UK) 8 March 2016. Online.

Excerpt: Wearing a tentacle fascinator, Atwood accepted her Kitschies award in London last night. Her novel, in which a couple living in their car accept an offer to join the Positron Project, which gives them a home of their own in exchange for spending every second month in a prison cell, beat titles by authors including Adam Roberts and NK Jemisin to take the £1,000 prize. On Twitter, Atwood pronounced herself "thrilled" to have won her "huggable Red Tentacle."

The Kitschies, set up to "reward the year's most progressive, intelligent and entertaining works that contain elements of the speculative or fantastic," are in their seventh year, with former winners ranging from Ruth Ozeki and China Miéville. Judge and novelist James Smythe said that "even as part of an incredibly strong shortlist, *The Heart Goes Last* felt like an astonishing achievement." "It's an unsettling view of a future that—like so many of Atwood's novels—feels all too prescient. Funny and devastating and wonderful, we all loved it," added Smythe.

Available from: <https://www.theguardian.com/books/2016/mar/08/margaret-atwood-wins-kitschies-red-tentacle-award-the-heart-goes-last>.

- . "Margaret Atwood Writes Letter of Solidarity to Imprisoned Turkish Novelist; To Mark Day of the Imprisoned Writer, the Canadian Booker Prize Winner Has Joined Fellow Authors in Sending Messages of Support to Five Persecuted Writers Around the World, Including Asli Erdogan." *The Guardian* (UK) 15 November 2016 Section: Books. Online.

Excerpt: Margaret Atwood has written to Asli Erdogan on her 91st day behind bars to tell the imprisoned Turkish novelist that her "words still shape the fight for freedom and the right to free expression." The Canadian Booker prize winner is one of a group of authors sending messages of solidarity to five writers currently in prisons around the world. The letters are intended to mark the Day of the Imprisoned Writer, which has been commemorated on 15 November by PEN International and members of PEN from around the world since 1981. PEN said that in the 12 months since last year's event, at least 35 writers have been killed for their work.

Available from: <https://www.theguardian.com/books/2016/nov/15/margaret-atwood-letter-solidarity-asli-erdogan>.

- GALLOWAY, Stephen. "If Bob Dylan Can Win the Nobel Prize, Why Not a Filmmaker?" *Hollywood Reporter* 24 October 2016. Online.

Excerpt: More names keep bobbing up, always bridesmaids, never winners—from Philip Roth to Canadian novelist Margaret Atwood—who, when told that Dylan had won the prize, opened her eyes wide and asked, "For what?"

Available from: <http://www.hollywoodreporter.com/news/bob-dylan-can-win-nobel-940742>.

- GANGULY, Srijani. "Jaipur Lit Fest: Not Good with Dragons, Can't Write Fantasy, Says Margaret Atwood." *Mail Today* (India) 23 January 2016. Online.

Report of Atwood's participation in an hour-long session at the ZEE Jaipur Literature Festival.

Excerpt: Margaret Atwood was right in the middle of discussing the characteristics of a good dragon—viz à viz those created by Ursula K Le Guin, George RR Martin and JRR Tolkien—when she realised that she was seriously talking about fictional creatures.... In a close to an hour-long session at the ZEE Jaipur Literature Festival, the iconic author certainly didn't disappoint with discussions on dragons, dystopia and Donald Trump. Her talk about dragons stemmed from a question on the kind of genres she hadn't written yet. "There are number of ones I haven't done yet but those are not the ones I would like to get my teeth into. Partly because I wouldn't be any good at them. I could not do a Western novel. I just couldn't do it. The romantic Mills and Boons type of novels I did consider when I was 16 and thinking of becoming an author. I can't write classic science fiction. I can't write about other planets. What else? I can't write fantasy. I'm not good with dragons," she said....

She delved deeper into the realm of dystopia—going back to its historical development with the idea of utopia. "In the 19th century, there was a huge spate of utopian writings, literally thousands of them. Utopian communities were also established back then. Even with the US, in the beginning it was established as a utopian experiment by the Puritans," she said. She continued, "Living in Canada, we get a fishbowl look at things. But now, because of the Internet, everyone is getting a fishbowl look. In fact, sitting here in India, what do I see on the front page of a newspaper but the face of Donald Trump, looking kind of sane. Is that wishful thinking? Is that utopia?"

Available from: <http://indiatoday.intoday.in/story/margaret-atwood-is-not-one-for-writing-fantasy/1/577662.html> (Accessed 1 August 2017).

GIOVANNETTI, Justin. "Walrus Fiction Editor Quits After Management Raises 'Obscenity Concerns.'" *Globe and Mail* 17 September 2016 Section: News: A8.

After Nick Mount, the editor of *Walrus* magazine's fiction section, quit over a dispute about obscenity in the magazine, Atwood expressed support for the former fiction editor. "He's quite wonderful and I am sure he will have a new incarnation soon," she said in an e-mail.

GRADSTONE, Rick. "Major Writers Call on Egypt to Free Author." *New York Times* 9 May 2016 Section A: 7.

At least 120 prominent writers and artists from around the world, including Atwood, have signed a letter sent to Egypt's president urging him to release Ahmed Naji, an Egyptian author and journalist imprisoned for a novel deemed to have violated public morals. The letter, sent by PEN America, a group that promotes free expression, amplifies the international pressure on the Egyptian president, Abdel Fattah el-Sisi, over his increasingly harsh repression of writers and journalists.

HARDCASTLE, Ephraim. "Award-Winning Scribbler Margaret Atwood." *Scottish Daily Mail* 31 August 2016 Section: Features: 17.

Excerpt: Award-winning scribbler Margaret Atwood, 76, tells BBC 4's "The Virago Story" how she was mistaken for a prostitute when setting up the feminist publishing house [Virago] in Soho 40 years ago. She says: "At the bottom there was a massage parlour... as we went up the stairs we were eyed because people would think, 'What are all those women going upstairs for?'" Margaret should have made her excuses and left.

KELLER, Alex. "Library Activists Accuse Council of Not Being an Open Book Over Friary." *Lichfield Mercury* 17 March 2016 Section: News: 2.

Excerpt: Questions continue to be asked over the sell-off of Lichfield's historic Friary building

to a private developer. The plan to move the city's library from its current home to the ground floor of St Mary's in the Market Square in a 30-year lease has been described by officials as a means to safeguard St Mary's, which has been under long-term financial pressure. It would also relieve Staffordshire County Council from saddling the £1.4m cost of repairs the Friary is said to urgently require. But numerous concerns continue to be raised. Lichfield and Burntwood Green Party chair Robert Pass has set up the 'Save Lichfield Library' petition, which has now accrued over 3,000 signatures and garnered the support of bestselling novelists Margaret Atwood, Neil Gaiman, Val McDermid and Joanne Harris, and children's writers Michael Rosen, Oliver Jeffers and Francesca Simon.

KIENLEN, Alexis. "Atwood's *Cat's Eye* an Exceptional Novel." *Daily Herald-Tribune* (Grande Prairie) 22 July 2016 Section: Entertainment: A29.

Not exactly a book review—Kienlen enthuses about an older Atwood title. Excerpt: When Margaret Atwood is good, she is very, very good. There are reasons why her work is considered classic. I'm not an Atwood devotee, and I don't think that everything she writes is golden. But some of her books are absolute gems. *Cat's Eye* has been sitting on my shelf for a while, and I finally picked it up. It was recommended to me because of its complex depiction of female friendship, and I have to say that it did not disappoint.

KOSTER, Rick. "Booker Prize Winner Margaret Atwood Talks Life, Literature Thursday at Conn College." *The Day* (New London, CT) 4 November 2016. Online.

Excerpt: A Thursday afternoon question-and-answer session at Connecticut College was titled—in perhaps requisite academic speak—"The Courage to Imagine: A Conversation with Margaret Atwood." Indeed, Atwood ... was a guest at the school as part of the school's 18th Daniel Klagsbrun Symposium on Creative Arts and Moral Vision series. But the 90-minute session, hosted by Blanche McCrary Boyd, Conn College's Roman and Tatiana Weller professor of English and writer-in-residence, seemed more a freewheeling, mesmeric and often hilarious chat between collegial colleagues than anything formally scholastic.

Boyd's casual questioning—she described herself for this occasion as "bashful, which is not a word I use a lot"—ranged from craft and technique to the biographical and whimsical. In response, Atwood supplied anecdotes, asides, wisdom and plenty of self-deprecating humor.

More than once, Atwood smilingly confided to the capacity and mostly student crowd in Blaustein Humanities Center's Ernst Common Room that "I'm very, very, very old." It did not come off as a protestation but a gentle observation of wonder and possibility....

Given the life experiences and imagination required for [her output], Atwood clearly has a wealth of experience and knowledge—but doesn't seem at all to take herself too seriously. She compared her initial efforts at writing any novel to being a rat in a maze. "When I finally don't run into a dead end and have to turn around and start over, I've got chapter one," she said. "If you can't get the reader in the first five pages, game over." Three anecdotes about specific works were particularly intriguing.... Atwood was approached to write *Hag-Seed* as part of a series wherein different contemporary authors would offer novels based on Shakespeare's plays. If she couldn't have worked with *The Tempest*, she says, she wouldn't have participated. And a behind-the-scenes explanation of the epilogue to *The Handmaid's Tale*, which was only possible because of what she learned reading *1984* and *Darkness at Noon*, was an amazing revelation.

Atwood also remarked on topics like Canada's history with Indigenous people; wizards and magicians in literature; the philosophy of prison incarceration; comic book superheroes; the emergence of moral vision in her work; and the therapeutic possibilities of compiling lists of

books about death or hopeful things. Boyd marveled over Atwood's prolific and consistently excellent output, pointing out that, while Ford Madox Ford wrote 60 books, "only five of them were any good."

Sipping from a Starbucks go-cup, Atwood responded, "It takes practice." She later said that she started writing seriously at 16, started publishing at 20, and read her first poetry aloud in a beat coffee house that had "the first espresso machine any of us had ever seen, and it was worshipped like a deity."

Later, Boyd—the author of four novels, herself, including *Terminal Velocity*—wondered if it was even possible for Atwood to remember all of the things she's written. Atwood said, "I don't have the occasion to remember them all. Fortunately, I don't have to write a term paper on my own books. But maybe someday I'll sit in a rocking chair and go back and look at them."

Available from: <http://www.theday.com/article/20161103/ENTO2/161109698>.

LEDERMAN, Marsha. "Courts; Literary Community Calls for Probe into Galloway Case." *Globe and Mail* 15 November 2016 Section: News: S1.

Excerpt: Margaret Atwood, Michael Ondaatje and more than 60 other members of the Canadian literary community have signed an open letter to UBC demanding due process for Steven Galloway and an investigation into how the university has handled his case. "The University's conduct in this matter is of great concern," reads the letter, which is signed by a long list of Canadian literary luminaries.... Mr. Galloway was fired in June by UBC, where he had been chair of the creative writing program. Last November, he was suspended with pay due to what the university called "serious allegations." The letter calls for UBC to establish an independent investigation into how the matter has been handled. "There is growing evidence that the University acted irresponsibly in Professor Galloway's case," the letter states. "Because the case has received a great deal of public attention, the situation requires public clarification."

The letter was a group effort led by Joseph Boyden, the award-winning author of *The Orenda*. For a copy of the letter see <http://www.ubccountable.com/open-letter/steven-galloway-ubc/>.

See also follow-up: The Steven Galloway case is turning into an all-out CanLit civil war, with members of the country's tight-knit literary community at one another's throats in a social media battle over an open letter targeting the University of British Columbia. Margaret Atwood, fielding accusations that invoke victim silencing and rape culture, fired back at critics Wednesday in several tweets. "UBC's process was good? Salem witch trials? Star chamber? Letter is about PROCESS, not guilt/innocence," she tweeted. (*Globe and Mail* 17 November 2016 Section: News: S1)

LESLIE, Keith. "Ontario Unveils Culture Strategy; The Works of More Canadian Authors to Be Included in School Curricula." *Windsor Star* 21 July 2016 Section: City & Region: A9.

Excerpt: Ontario will incorporate the work of more Canadian authors into school curricula as part of a new provincial culture strategy unveiled Wednesday by Tourism and Culture Minister Eleanor McMahon. "We're going to get more books by Canadian authors into the hands of our school-age children," McMahon announced at the Art Gallery of Ontario. "We will establish a new fund for our publishers to create educational resources that can be used in the classroom so that more educational content is Canadian content." Author Margaret Atwood said she was "impressed" with Ontario's first culture strategy, and agreed it will strengthen arts and culture in the province. "I am particularly pleased that the strategy will help publishers to develop

curriculum tools that will support teachers and facilitate the use of Canadian books in schools and inspire children to read the diverse and compelling stories of our own talented authors—and perhaps to become writers themselves,” Atwood said in a statement.

---. “Sandals Defends Nestlé Water Deal; Blames ‘Misinformation’ for Opposition.” *Waterloo Region Record* 29 September 2016 Section: Classified: B6.

There was vocal opposition and protests against renewing Nestlé’s permit [to take its water] in Aberfoyle, after the area 110 kilometres northwest of Toronto suffered a drought this summer that forced residents to restrict their water use. Liz Sandals, a senior Ontario cabinet minister came to Nestlé’s defence, suggesting public opposition to the renewal of the multinational company’s water-taking permit in a small community is based on “misinformation.” Among those against the Nestlé project was Atwood who posted a link to one petition on her Twitter feed Wednesday, headlined: “Tell Nestlé to get its hands off of Ontario’s water supply.”

LIPTAK, Adam and Alexandra ALTER. “Supreme Court Declines to Hear Authors Guild Challenge to Google Books.” *New York Times* 19 April 2016 Section: B: 6.

Excerpt: The Supreme Court ... refused to revive a challenge to Google’s digital library of millions of books, turning down an appeal from authors who said the project amounted to copyright infringement on a mass scale. The Supreme Court’s brief order left in place an appeals court decision that the project was a “fair use” of the authors’ work, ending a legal saga that had lasted more than a decade. In 2004, Google started building a vast digital library, scanning and digitizing more than 20 million books from the collections of major research libraries. Readers can search the resulting database, Google Books, for keywords or phrases and read some snippets of text. The Authors Guild and several writers sued Google in 2005, saying the digital library was a commercial venture that drove down sales of their work. In their petition seeking Supreme Court review, they said “this case represents an unprecedented judicial expansion of the fair-use doctrine that threatens copyright protection in the digital age.” The petition to the Supreme Court also included a brief signed by a group of prominent authors, including ... Margaret Atwood.... As is their custom, the justices gave no reasons for declining to hear the case, [Authors Guild v. Google Inc., No. 15-849](#).

McKINLAY, Meg. “Books That Changed Me.” *Canberra Times* 4 December 2016 Section: Relax: 15.

McKinlay is a children’s writer and poet who lives in Fremantle, Western Australia. *Selected Poems II 1976-1986* is one of the books on the list of those that changed her. Excerpt: In my first year at university, we studied *Surfacing* and I went to the library to see what else Atwood had written. And found this, which immediately became one of those books I carried around with me, clutched to my heart. The poems undid me and stitched me back up again, changed. I read them over and over, and eventually started writing my own. This is the book that turned me into a scribbler, a collector of fragments. I wouldn’t be a writer without it.

MEDLEY, Mark. “A Mentor to Literary Stars Dies.” *Globe and Mail* 26 March 2016 Section: News: A13.

On the death of Ellen Seligman, one of the most influential and exacting editors in Canadian literary history. Excerpt: Margaret Atwood, who worked with Ms. Seligman for more than 25 years, described her in an e-mail as “a consummate editor: she read in depth and on many levels. For me, she was one of those ‘Dear Readers’ whose opinion was intensely important to me. Luckily, she had a sense of humour, and I would always feel I’d hit the target when I made Ellen laugh. She was a bright light, a warm soul, and a kindly helper to very many, and she will be profoundly missed.” Ms. Seligman, [was] survived by her partner [and Atwood’s former husband], James Polk.

---. "A Portrait of Ellen Seligman in Five Books; Former Publisher of McClelland & Stewart Is Remembered by Her Authors Ahead of a Memorial Being Held in Her Honour This Week." *Globe and Mail* 20 September 2016 Section: Life & Arts: L2.

In conjunction with a memorial service in honour of the deceased editor, Medley asked her writers—each reflecting on a specific book she worked on—what made Seligman a good editor. Excerpt: Margaret Atwood, *Alias Grace* (1996) "Ellen was always an enthusiastic and meticulous editor with a terrific ear for the mot juste, but the book I remember most was *Alias Grace*. She was fond of murders and clothing—otherwise put, suspense, hidden motives and period detail—and *Alias Grace* gave her a lot of scope. 'Was that word in use then? Sounds too modern!' I had to justify several of my choices, and also my wardrobe picks: 'What about the red flannel petticoats?' It was the early days of the Internet—no Dropboxes or PDFs—so the ms went back and forth on paper. When it was time to check the final galleys, I was staying in rural West Cork, Ireland: to flag down the courier I hung a dishtowel on a shrub. The appropriateness of this archaic method was not lost on Ellen."

OBEE, Dave. "Boyden Should Clear Up Ancestry Claim." *Times Colonist* (BC) 28 December 2016 Section: Comment: A10.

Excerpt: Author Joseph Boyden has stumbled into yet another controversy, this time over his claims to have indigenous ancestry. Both of his parents, he says, have First Nations blood, to a certain extent. This matters. Boyden has presented himself as someone speaking for the Indigenous community. His books rely on the credibility given him by his heritage. If he has no Indigenous ancestry, he has suckered a lot of people.

Jorge Barrera of Aboriginal Peoples Television Network led the challenge to Boyden's claims with an extensive analysis of genealogical records. The analysis did not find anything that backs up Boyden's claims. Boyden is already in hot water for writing an open letter criticizing the way the University of British Columbia handled the firing of Stephen Galloway, another prominent author. Others quickly noted that the Boyden letter could silence people who accused Galloway of sexual harassment, bullying and making threats. Margaret Atwood rushed to help Boyden by pointing out that Galloway was also of Indigenous descent. This statement brought another backlash from people who said, quite rightly, that it was at best not relevant, and at worst highly insulting to everyone with First Nations ancestry.

PHILLIPS, Caroline. "Nature Canada Attracts Stars at Inaugural Ball." *Ottawa Citizen* 3 October 2016 Section: News: C4.

Report of auction to raise funds for Nature Canada. Atwood donated her promise to include the name of the highest bidder for a mention in Volume 3 of her *Angel Catbird* graphic novel trilogy. It sold for \$11,000 to a woman who plans to surprise her father (the gift will be a creative far cry from a necktie, that's for sure).

RENZETTI, Elizabeth. "U.S. Presidential Race; Humour, Meet Fragile Ego: The Secret Weapon of That 'Nasty Woman.'" *Globe and Mail* 22 October 2016 Section: Comment: A2.

Excerpt: This week, I appeared alongside Ms. Atwood at a fundraising breakfast for the feminist advocacy group LEAF. In her keynote address, which was very funny, Ms. Atwood talked about the staggering levels of sexism at work in the American presidential election and how she had never intended her 1985 novel *The Handmaid's Tale* to be a work of prophecy. "We've had a resurgence of misogyny not seen since the witch trials," she said. She wondered about the "witch and devil imagery" aimed at Ms. Clinton and added, "Maybe we should rename her Hillary of Arc." What else do we call witches? Nasty, of course.

SILVA, Emma. "Scranton Reads Events Focus on *The Handmaid's Tale*." *Times-Tribune* (Scranton, PA) 29 September 2016. Online.

Excerpt: Scranton Reads aims to unite the city through a shared reading experience. Now in its 15th year, the month-long event connects Scranton residents through discussions, art exhibits, performances and events based on a specific book. This year's selection, the 1985 dystopian novel *The Handmaid's Tale* by Margaret Atwood, is available for free at all Lackawanna County Library System branches. Sylvia Orner, co-chair for Scranton Reads along with Elizabeth Davis, hopes the program fosters discussion in the local community. She said the *The Handmaid's Tale* is relevant given this year's social and political climate, despite being published more than 30 years ago.

Available from: <http://thetimes-tribune.com/lifestyles/scranton-reads-events-focus-on-the-handmaid-s-tale-1.2096885>.

SWOBODA, Victor. "This Fiery Carmen Is a Woman for Our Times; Flamenco Star Pages Moves Past Femme-Fatale Scenario." *The Gazette* (Montreal) 17 September 2016 Section: Culture: F8.

Excerpt: Montreal fans of the Spanish flamenco superstar Maria Pages should know first and foremost that her show coming to Place des Arts this month, "Yo, Carmen" ("I, Carmen") is not the familiar story about the seductive gypsy girl stabbed to death by her jilted, passionate lover. Indeed, Pages has spurned the whole woman-as-femme-fatale scenario in favour of a comprehensive female image she thinks better resembles real women. Hers is a Carmen for the post-feminist 21st century.... The familiar strains of Bizet's opera *Carmen* surface occasionally during "Yo, Carmen," whose music is by several Spanish hands, including Pages herself. The lyrics, too, are by a variety of international female poets including Russia's Marina Tsvetaeva, Japan's feminist pioneer Akiko Yosano and Canada's Margaret Atwood. "I took two years to investigate women for "Yo, Carmen." I tried to know more about women poets and their poetry, and I found Atwood and her poem, "The Moment." It's very generous in how it talks about people in general."

TAUNTON, Paul. "October Surprises; At the Start of Each Month, the *National Post*'s Paul Taunton Recommends Fiction and Non-Fiction Books You'll Want to Read and Be Seen Reading Over the Next Few Weeks. Here's What's in Store This Month." *Calgary Herald* 8 October 2016 Section: Books: G12.

Hag-Seed was among the recommendations. Excerpt: When Margaret Atwood was approached to be part of the Hogarth Shakespeare project (a series of retellings from well-known novelists), the play she would choose was clear. "Tippety-top clear," she says, explaining she's written about *The Tempest* before (in a chapter from *Negotiating with the Dead: A Writer on Writing*). *Hag-Seed* takes place in "a Stratford-like place" in homage to Ontario's highly regarded Shakespeare festival, which Atwood rarely misses.

TAYLOR, Kate. "What Is Copyright? Court Case Pitting Canadian Translator of *What Is Cinema* Against Australian Website Sheds Light on Sketchy Side of Academic Publishing." *Globe and Mail* 13 February 2016 Section: Film: R5.

Report of lawsuit against AAAAARG.fail, a website that is run by Sean Dockray, an American PhD student at the University of Melbourne in Australia, and that is packed with electronic versions of academic titles that users have uploaded to the site. Excerpt: His site is mainly a place where academics seek out academic books, but it casts its net wide; it offers members free access to the work of numerous popular writers, including all of Ian McEwan's novels and many of Margaret Atwood's. On Atwood's author page, there are members-only links to *Oryx and Crake*, *The Handmaid's Tale* and *The Blind Assassin* and, in full public view for anyone

who clicks on it, a complete PDF of her non-fiction title *Payback: Debt and the Shadow Side of Wealth*. Contacted by The Globe Thursday, Atwood said she had never heard of the site and had not authorized these uses, which would need to be cleared by her publisher. House of Anansi, which published *Payback*, also said it had never given AAAARG permission to post the PDF. [Ed. Note: *Payback* removed “at request of the publisher.”]

WARREN, May. “Five Culture-Inspired Beers.” *Toronto Star* 10 March 2016 Section: Entertainment: E5.

Excerpt: *MaddAddamites* NooBroo, a collaboration between Beau’s and the beloved Canadian writer and environmental activist, incorporates flavours from plants mentioned in her dystopian *MaddAddam* trilogy, from cherry bark to Burdock root. “There’s some real funky things that they reference in the book, so the beer’s got just a crazy amount of fun ingredients in it,” said Beau’s cofounder and CEO Steve Beauchesne. Instead of hops, this 5.2 per cent alcohol “gruit ale” is brewed from herbs and spices. It’s no longer available at the LCBO, but Beauchesne hopes to bring it back to coincide with the upcoming *MaddAddam* TV series.

WESTER, Derek. “Douglas Gordon Jones Poet, Translator, Educator, 87; A Revered Statesman of Canadian Letters; Two-Time Winner of Governor-General’s Award Composed Precise and Evocative Verse, Helped Make the Art of Translation Flourish.” *Globe and Mail* 26 March 2016 Section: Obituaries: S12.

Excerpt: Mr. Jones will also be remembered for *Butterfly on Rock*, his brilliant critical study of myths of identity in Canadian literature. The book took its title from a poem by Irving Layton and played an important role in Margaret Atwood’s similarly themed work *Survival*. “Doug’s book was the only full-length study I knew of at the time,” Ms. Atwood says. “There were some articles, but no big book like that.”

WILLIAMS, Mark. “An Evening with Margaret Atwood: A Reflection.” *Milton Canadian Champion* 7 December 2016 Section: News: 1.

Excerpt: As the crowd waited for one of Canada’s greatest living authors, Margaret Atwood, to appear on stage at the Mattamy Theatre in the Milton Centre for the Arts, the sense of excitement and anticipation was palpable. Here for the culminating on One Book, One Milton last Wednesday (Nov. 30), Margaret arrived to read from and to answer questions about her book and the chosen program title, *The Heart Goes Last*. This Milton Public Library program is designed to encourage the entire community to read and discuss the same book....

As Atwood made her way on to the stage, the audience settled in for a real treat; an open discourse with the iconic author, emceed by CBC News Host Michael Serapio. Atwood’s relaxed manner and enthused drawl made for a truly engaging and captivating discussion. A born storyteller—at once sharp, charming and brimming with mischief—her persona was complemented by the rapport she had clearly established with Serapio. The audience, who revelled in her presence, was provided with insightful, provocative takes on Serapio’s inquiries. They in turn also asked her superb questions. Atwood, who seemed herself to revel in the warmth that was clearly on display from those who were hanging on her every word, discussed a wide array of topics including works she had abandoned, contravening school board censorship practices, the state of Canadian publishing and, of course, the parallels between dystopian literature and the current political climate; as well as her inspiration for the inclusion of chickens in the novel.

Both Atwood and the novel, *The Heart Goes Last*, have proven at times to be quite controversial. However, in choosing this title to be the One Book, One Milton community read for 2016, those who were in the audience were brought together over the course of the evening

by a true literary genius, discussing a truly wonderful piece of fiction. With one of Canada's finest authors in person in Milton, we each came to pay homage and bask in her glow.

Scholarly Works

Books and Articles

ADDIS, Victoria. "The 'Greening' of Postmodern Discourse in Margaret Atwood's *Oryx and Crake* and Graham Swift's *Waterland*." *Margaret Atwood Studies Journal* 10 (2016): 4-19.

"In this essay, I will argue that the groundlessness associated with postmodernism is not as entrenched within its discourse as it may appear. Graham Swift's *Waterland* (1992) and Margaret Atwood's *Oryx and Crake* (2003) share an ecopostmodernist platform that raises questions about the human relationship with nature, while conforming to many of the aesthetic values of postmodernism. Both works actively interrogate the boundaries between human/animal/machine and nature/civilisation, revealing environmentally aware perspectives informed by a postmodern sensibility. In their encompassing of environmental and ecological perspectives, both novels critique elements of postmodernity and contemporary consumer capitalism, and raise serious questions about our relationship to the world around us. In defiance of traditional notions of postmodernism, Atwood's and Swift's novels exemplify an engagement with the natural world and present conceptions of reality that do not accept disengagement or detachment as a suitable response to the perceived 'postmodernist cataclysms threatening the grounds of human existence' (Stierstorfer 234)." (Author).

AGUILA-WAY, Tania. "Beyond the Logic of Solidarity as Sameness: The Critique of Animal Instrumentalization in Margaret Atwood's *Surfacing* and Marian Engel's *Bear*." *ISLE: Interdisciplinary Studies in Literature and Environment* 23:1 (Winter 2016): 5-29.

"This paper historicizes Atwood's and Engel's representations of animality by situating them within the context of 1970s nationalist discourses that instrumentalized animals in the service of settler invader fantasies of both national belonging and national individuation from the United States. I argue that these seminal Canadian novels challenge such discourses by employing the boundary between the human and the animal as a site from which to disrupt Canada's national imaginary, uncovering the instrumentalizing and indigenizing logics that often lie beneath the nation's environmental ethos. I further argue that, by criticizing this instrumentalizing tendency in Canadian national discourse, these novels open up a space for a more ethical acknowledgement of animal others, one that resonates with recent calls, by posthumanist theorists like Cary Wolfe and Donna Haraway, for stories that highlight the subtle material interactions through which humans and animals construct common worlds while maintaining their irreducible differences" (Author).

ALBAN, Gillian M. E. "Women Torn Between Thwarted Oppression and Aggressive Self-Expression in the Writings of Atwood, Carter, Byatt and Winterson." *International Journal of Media Culture and Literature* 2.3 (2016): 103-116.

"This paper evaluates the position of contemporary women through their fiction by assessing how much their position has improved from the times when women were relegated to being passive angels in the house, or condemned to asserting themselves in aggressive monstrosity. The writings of four contemporary women writers, Margaret Atwood, Angela Carter, A.S. Byatt and Jeanette Winterson, suggest that however the position of women has improved in both their social lives and careers, women are still frequently confined to a diminished personal and social status as a result of men's vulnerability and desire for female support, even as they use the patriarchy to assert themselves over women. While some women struggle to escape victim status through ruthless methods, other women manage to achieve fulfilment in spite of

oppression” (Author).

Available from: <http://www.aydin.edu.tr/en-us/akademik/yuksekokullar/yabancidiller/Documents/YDMYO%20Say%C4%B1%203.pdf#page=109>.

ANDERSON, Jill E. “‘The Element That Shaped Me, That I Shape by Being In’: Alternative Natures in Margaret Atwood’s *Surfacing* and *The Edible Woman*.” *This Book Is an Action: Feminist Print Culture and Activist Aesthetics*. Eds. Jaime Harker and Cecilia Konchar Farr. Urbana, IL: University of Illinois Press, 2016. 113-139.

“In this chapter, I argue that a fully feminist reading of these two novels must address how each contributes to the emerging discourse of queer ecology and to its examination of naturalization, or the process by which various behaviors, ideals, and conventions are accepted and legitimized, often to the detriment of their subjects. I employ the terms naturalized and natural in two distinct ways. First, I use them as a means of identifying dictates and expectations that have shaped women and caused their oppression throughout specific historical periods. Elements that are assumed to be ‘natural’ for women and that are often used against them in order to subjugate and disempower them are elements that have been ‘naturalized.’ That is, that term natural has been applied to many practices, behaviors, and lifeways (i.e., the most commonly invoked notion about naturalization is the idea that homosexuality is ‘against nature’ or that women’s ‘natural’ state is one of chaos and disorderliness) in order to cast them outside of social sanction. Second, I use them to indicate the method by which Atwood reverses this primary process of naturalization in order to redefine the terms and construct feminist rebellion and consciousness-raising in the novels” (Author).

Available from: https://www.academia.edu/32428599/The_Element_That_Shaped_Me_That_I_Shape_By_Being_In_Alternatives_Natures_in_Margaret_Atwoods_Surfacing_and_Edible_Woman.

AUGHTERSON, Kate. “Teaching Utopia Matters from More to Piercy and Atwood.” *Teaching 21st Century Genres*. Ed. Katy Shaw. London: Palgrave Macmillan, 2016. 91-107.

“This chapter will contend ... that by attending to the fluid generic characteristics of utopia we can be equipped to read contemporary utopias/dystopias less literally as end-of-the-world prophecies and more as interventionist debates in global and personal politics. More’s ‘invention’ of the utopian generate a point in history when exploration and communication first became global makes it a perfect prism through which to debate contemporary cultural and literary texts during a time in which the global consequences of that historical moment are coalescing in economic, political and environmental crises. The reading effect/affect of utopian misreading is to disenfranchise our students from an understanding of genre as dynamic and diachronic, and to depoliticize their sense of this particular genre. Additionally, this chapter draws implicitly on recent feminist and queer theory which argues that future ideas and possibilities can best be figured through renewed cyclical engagements with the past, rather than teleological or apocalyptic ones, through a circling back and forwards in time: a movement which itself echoes the discursive practices of the utopian mode. It ultimately argues that by proposing ‘utopia’ as both mode and genre, we can see how contemporary writers have molded, adapted and developed the original genre” (Author).

AUTHERS, Benjamin James. *A Culture of Rights: Law, Literature, and Canada*. Toronto: University of Toronto Press, 2016.

“With the passage into law of the *Canadian Charter of Rights and Freedoms* in 1982, rights

took on new legal, political, and social significance in Canada. In the decades following, Canadian jurisprudence has emphasised the importance of rights, determining their shape and asserting their centrality to legal ideas about what Canada represents. At the same time, an increasing number of Canadian novels have also engaged with the language of human rights and civil liberties, reflecting, like their counterparts in law, the possibilities of rights and the failure of their protection.

In *A Culture of Rights*, Benjamin Authers reads novels by authors including Joy Kogawa, Margaret Atwood, Timothy Findley, and Jeanette Armstrong alongside legal texts and key constitutional rights cases, arguing for the need for a more complex, interdisciplinary understanding of the sources of rights in Canada and elsewhere. He suggests that, at present, even when rights are violated, popular insistence on Canada's rights-driven society remains. Despite the limited scope of our rights, and the deferral of more substantive rights protections to some projected, ideal Canada, we remain keen to promote ourselves as members of an entirely just society" (Publisher). The Atwood novels discussed include *Alias Grace* and *Bodily Harm*.

BAHRAW, Nazry. "Hope of a Hopeless World: Eco-Teleology in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*." *Utopias and the Environment*. Ed. Geoffrey Berry. London: Routledge, 2016. 57-69.

"At the hands of Margaret Atwood, literary ecological tropes assume a dystopian demeanour. Through a comparative analysis of her related speculative fictions, *Oryx and Crake* and *The Year of the Flood*, this paper argues that Atwood's ecocriticism is a desecularised manifesto that imagines a messianic form of ecotheology. It does so by first outlining expressions of 'overhumanisation' that act as Atwood's critique of scientism. This essay makes the case that Atwood's ecotheology is better figured as eco-telology that works by apophasis so as to articulate hope in a hopeless world. It concludes that Atwood's eco-teleology postulates the human subject as a 'thing in between' as theorised by David E. Klemm and William Schweiker, and gestures to Ernst Bloch's idea of the 'Not-Yet' to feed its utopian desire" (Author).

[Ed. Note: This chapter reprints: BAHRAWI, Nazry. "Hope of a Hopeless World: Eco-Teleology in Margaret Atwood's *Oryx and Crake* and *The Year of the Flood*." *Green Letters: Studies in Ecocriticism* 17.3 (2013): 251-263].

BECHTEL, Greg. "Our Villains, Ourselves: On SF, Villainy, and... Margaret Atwood?" *Word Hoard* 1.5 (November 2016): Online. 17 pp.

"My long list of favourite SF villains includes everyone from Darth Vader (of course) to Wilson Fisk (*Daredevil*), from Severian (*The Book of the New Sun*) to Number One (*Battlestar Galactica*), from Magneto (*X-Men*) to Kilgrave (*Jessica Jones*), and from Mrs. Coulter (*His Dark Materials*) to... Margaret Atwood. Margaret Atwood? Oh yes, most definitely. In fact, Margaret Atwood may be my favourite SF villain of them all." (Author).

Available from: <http://ir.lib.uwo.ca/wordhoard/vol1/iss5/16>.

BEYER, Charlotte. "Reimagining Myth and the Maternal with Ruth Fainlight, Margaret Atwood and Katie Donovan." *Women Versed in Myth: Essays on Modern Poets*. Eds. Colleen S. Harris and Valerie Estelle Frankel. Jefferson, NC: McFarland & Company, 2016. 50-58.

"The critic Estella Lauter has asked the pertinent questions: 'What is the *raison d'être* of myth for contemporary women? What leads women poets or artists to engage in mythmaking?' This essay explores these and related questions regarding the use of mythology in contemporary women's poetry drawing on selected examples from different cultural contexts in works by R.

Ruth Fainlight (America/Britain), Margaret Atwood (Canada) and Katie Donovan (Ireland)” (Author).

BHATT, Vinod. “Cycle of Despair: Depiction of Urban Decay in *Life Before Man* by Margaret Atwood.” *Elite International: Journal of Social Science, Business Administration, and Commerce* 2.2 (April 2016): 67-72.

“Atwood has a deep understanding of human behavior; a beautiful understated style; and, rarest of all, a broad scope, an awareness of wide stretches of time and space. *Life Before Man* is composed of a series of brief sections that record a period of about two years, each focusing on one of three characters: Elizabeth; Elizabeth’s husband Nate; and Lesje, the woman who eventually becomes Nate’s lover. On the surface, the story concerns Elizabeth’s response to the suicide of her lover, Chris, and Nate and Lesje’s gradual movement toward each other. But the life of the novel really lies in its texture, in the densely interwoven feelings, and in the memories and insights of the characters. In *Life Before Man*, Elizabeth’s troubles can be directly linked to urban decay....” (Author).

Available from: <http://eliteonlinejournal.info/2016/11/25/2016-april-issue-2-volume-2/>

---. “Sex, Violence, and Deplorable Insubordination: The Incomprehensible Character of Alias Grace in the Novel by Margaret Atwood.” *International Journal of Multidisciplinary Research and Modern Education* 2.2 (2016): 151-153.

“*Alias Grace* ... concerns the most sensational murder case of the mid-nineteen century in which two people lost their lives and two others, Grace Marks and James McDermott, were alleged as the killers. Alias Grace was accused with McDermott of murdering her master Thomas Kinnear and his housekeeper Nancy Montgomery. Grace is complex and narrates multiple versions of the story in her defense. Grace has many secrets and is an outstanding storyteller who is very good at the art of manipulation. Or, Grace may be regarded as an innocent young woman who has been falsely accused of murder. This paper will help readers appreciate the complex and hidden layers of this case.” (Author).

Available from: <http://rdmodernresearch.org/index.php/volume-2-issue-2-2016/>

BONE, Jane. “Environmental Dystopias: Margaret Atwood and the Monstrous Child.” *Discourse: Studies in the Cultural Politics of Education* 37.5 (October 2016): 627-640.

“The future of childhood is often described in terms of utopian thinking. Here, the turn is towards dystopia as a fertile source of wild imaginings about the future. The dystopian literary fictions featured here act as a message and are projections of an uneasy future requiring a reader to see the present differently. Such projections make reading dangerous as they create an alternative world often disorderly and dismissive of contexts that are familiar and safe. In these scenarios, the child is often a key figure. In the work by Atwood (*Oryx and Crake*; *The Year of the Flood*; *MaddAddam*), the world is an environmental nightmare. The focus is on *MaddAddam*, in which the child is an object of desire and both monstrous and redemptive. A reading of *MaddAddam* as a posthuman text is undertaken and it is argued that Atwood’s dystopia creates a discourse of monstrosity (both weird and beautiful) that contaminates thoughts about the child/children/childhood and the future” (Author).

BOUSON, J. Brooks. “A ‘Joke-Filled Romp’ Through End Times: Radical Environmentalism, Deep Ecology, and Human Extinction in Margaret Atwood’s Eco-Apocalyptic *MaddAddam* Trilogy.” *Journal of Commonwealth Literature* 51.3 (2016): 341-357.

“Canadian writer Margaret Atwood has spent years thinking and writing about the existential

threat humanity now confronts in an era of an exponential growth in the global human population, accelerating environmental and habitat destruction, mass extinctions of plant and animal species, and ever-worsening ecological degradation. Like her 2003 novel *Oryx and Crake*, which Atwood describes as a ‘joke-filled romp through the end of the human race,’ her 2009 novel *The Year of the Flood* and her 2013 novel *MaddAddam* are admonitory satires. In *MaddAddam*, Atwood moves forward from *The Year of the Flood* and *Oryx and Crake* as she retells and reconsiders her dystopian eco-apocalyptic account of what leads up to and what follows mass human extinction. In her account of the apocalyptic and millennial environmentalism of *Crake* and the God’s Gardeners, Atwood draws on the philosophy of deep ecology, and she also invokes the type of radical environmentalism embraced by activist green movements like Earth First!. Intent on environmental consciousness-raising, Atwood offers a horrific and darkly satiric account of the gruesome final days of humanity in the twenty-first century. By wryly suggesting that the remedy to humanity’s ills lies not only in interspecies cooperation but also in interspecies breeding, Atwood engages her readers in an unsettling thought experiment as *Crake*’s genetically modified hominoids, which are presented in *Oryx and Crake* as a kind of mad scientist joke, become the best hope for the genetic survival of some vestige of homo sapiens in the future Craker–human hybrid” (Author).

BOWEN, Deborah. “Atwood Believes: Environmentalism with Faith Has at Least a Chance of Working When You Save What You Love.” *Alternatives Journal* 42.1 (Spring 2016): 58.

This article looks at Atwood’s views on religion. Excerpt: Anyone familiar with Margaret Atwood’s writing could be excused for assuming that she is likely not a fan of the Christian perspective. Set in the near future when an ultraconservative and totalitarian Christian regime has overthrown the United States government, *The Handmaid’s Tale* tells the story of Offred, one of a class of women kept as ‘handmaids’ for reproductive purposes by the ruling class in face of a declining birthrate. The book received, in roughly equal proportions, high praise from literary critics and strident rejection from conservative religious readers. In terms of Atwood and religion, though, it turns out things are a bit more complicated than they might at first appear. Atwood has in fact on several occasions expressed the belief that we are hard-wired for religion, in which case—as she said in a 2014 interview with Christian TV host Lorna Dueck—we’d better choose a good one if we’re going to make a difference. After all, though an avowed agnostic, she is above all, a storyteller...

Available from: <http://www.alternativesjournal.ca/people-and-profiles/atwood-believes>.

CANTON, James, Ed. *The Literature Book*. New York: DK Publishing, 2016.

“What does the white whale symbolize in *Moby-Dick*? What is stream-of-consciousness writing? And what do *Lolita* and *A Clockwork Orange* have in common? Find out in this book, which explores key movements, themes, and styles of writing through more than 250 works of literature. Written in plain English, *The Literature Book* cuts through the literary jargon and is packed with witty illustrations and clear graphics, making it the perfect primer to world literature, from ancient epics such as the *Iliad* and *Mahabharata* to contemporary works by Salman Rushdie and Margaret Atwood” (Publisher). See especially “The Best Way of Keeping a Secret is to Pretend There Isn’t One: *The Blind Assassin* (2000), Margaret Atwood,” pp. 326-327. No author of this chapter is identified.

CARRIÈRE, Marie. “Metafeminism and Post-9/11 Writing in Canada and Québec.” *Studies in Canadian Literature/Etudes en littérature canadienne* 41:1 (2016): 223-247.

“This article considers the impact of crisis in the post-9/11 writing of Nicole Brossard and Margaret Atwood, undeniable trailblazers of literary feminism in Canada. The post-9/11 world newly situates local and global, as well as social and economic challenges that feminism has

always confronted. Atwood's and Brossard's post-millennial work, particularly its post 9/11 backdrop, widens the scope of feminist social and ethical concerns, as well as the different, expansive outlook of feminist writing in Canada today. Atwood and Brossard have recently set themes and scenes of impending, real, and perceived terrorist and bioterrorist threat, ecological and economic doom, corporate domination, torture, heightened surveillance, and state control in the face of global menace and the framework of vulnerable times. The forty-year span of these two writers' oeuvre is particularly remarkable. It attests to the very trajectories of Western feminism in Canadian and Québécois literatures, and its culmination in the phenomenon and ethos this article proposes to call metafeminism—that which both transgresses and harks back to familiar feminist positions that continue to impact women's writing in Canada to this day" (Author).

CĂȚANĂ, Adela Livia. "I Had Certainly Found My Tradition': Margaret Atwood and the Construction of Canadian Identity." *Identities in Metamorphosis. Literature, Discourse and Multicultural Dialogue: Section: Language and Discourse*. Ed. Iulian Boldea. Tîrgu Mureș, România: Arhipelag XXI Press, 2014. 180-187.

"Margaret Atwood is a worldwide success as a writer as well as a Canadian celebrity who promotes her national identity and helps her fellow artists. However, her ascension has not been an easy one. Growing up in the 1950s, she had to face a society full of prejudices regarding women interested in literature. Moreover, Canadians were still in a deep-frozen colonialism making barely visible efforts in constructing their self-consciousness and culture. Atwood had to discover the Canadian tradition on her own, process its elements and themes and apply them in her writings. She identified the idea of Survival as a unifying symbol similar to the American Frontier or the British Island. She praised the communion between people and nature due to her own experience in the bush, but also revealed the Canadian victim complex and the female experience of living in a patriarchal society. Finally, Atwood used her voice not only to construct a Canadian literary identity but also to sound a warning regarding important contemporary problems such as human rights and environmental degradation, failed scientific experiments, pandemics, totalitarianism, fanaticism and wars" (Author).

Available from: <http://www.upm.ro/ldmd/?pag=LDMD-02/volo2-Lds>.

---. "Margaret Atwood and Suzanne Collins: Perspectives on Space, War and Survival." *Journal of Romanian Literary Studies* 6 (2016): 528-536.

"The purpose of this article is to offer a comparative analysis of the ways in which Canadian author Margaret Atwood and American novelist Suzanne Collins perceive and transpose a series of important issues such as space, war and survival into literature. It uncovers different events from their lives and emphasizes their impact on the works of these writers showing above all their extraordinary ability" (Author).

Available from: <http://www.diacronia.ro/en/indexing/details/A21999>.

CHRISTOU, Maria. "A Politics of Auto-Cannibalism: Margaret Atwood's *The Handmaid's Tale*." *Literature and Theology* 30.4 (2016): 410-425.

"This article re-opens the debate concerning the biblical intertexts of *The Handmaid's Tale*, turning to the analogy between the theocratic Gilead and Nazi Germany via the novel's evocations of biblical sacrifices, including that of the Passover lamb—an intertextual entanglement which still remains unexamined today, in 2015, the year that marks the thirtieth anniversary of the novel's publication. Both the Passover sacrifice and *The Handmaid's Tale*, I will argue, present us with a figurative self-consumption that points to a politics of 'autocannibalism', which illuminates the parallel between Gilead and Nazi Germany whilst

fleshing out its implications on Atwood's treatment of the tripartite connection between politics, sacrifice, and eating" (Author).

Available from: <https://academic.oup.com/litthe/article/30/4/410/2658475/A-Politics-of-Auto-Cannibalism-Margaret-Atwood-s>.

CYKMAN, Avital G. "The Body of Hurt in Margaret Atwood's Novel *Bodily Harm*." *Ilha Do Desterro: A Journal of English Language Literatures in English and Cultural Studies* 68.2 (May-August 2015): 57-66.

"This article analyses Margaret Atwood's novel *Bodily Harm* (1981) in regard to its exploration of the link between corporeality and contextuality, focusing on the relation between the historical and socio-cultural context in which identity is constructed alongside the female character's perception of body and self. The study approaches the character's retrospective journey as a basis for deconstruction of the character's values, behavior, relationships, and discomfort with the body, revealing the power relations and social causes related to her present situation. The study focuses on the literary articulation of the problems of being female, the exploration of the relation between the biological body and the cultural concept of the body, and the criticism of social representations of women" (Author).

Available from: http://www.scielo.br/scielo.php?script=sci_arttext&pid=S2175-80262015000200057.

DeFALCO, Amelia. *Imagining Care: Responsibility, Dependency, and Canadian Literature*. Toronto: University of Toronto Press, 2016.

"*Imagining Care* brings literature and philosophy into dialogue by examining caregiving in literature by contemporary Canadian writers alongside ethics of care philosophy. Through close readings of fiction and memoirs by Margaret Atwood, Alice Munro, Michael Ignatieff, Ian Brown, and David Chariandy, Amelia DeFalco argues that these narratives expose the tangled particularities of relations of care, dependency, and responsibility, as well as issues of marginalisation on the basis of gender, race, and class. DeFalco complicates the myth of Canada as an unwaveringly caring nation that is characterized by equality and compassion. Caregiving is unpredictable: one person's altruism can be another's narcissism; one's compassion, another's condescension or even cruelty. In a country that conceives of itself as a caring society, these texts depict in stark terms the ethical dilemmas that arise from our attempts to respond to the needs of others" (Publisher).

See especially Chapter 2: "Moral Obligation, Disordered Care: The Ethics of Caregiving in Margaret Atwood's *Moral Disorder*," pp. 55-74.

Excerpt: The need for care dominates these stories: the narrator or protagonist cares for a variety of family members, friends, strangers, and even animals. But in these stories the demands of care are never quite met, and none of the characters thrive as a result of the care they receive. I read the collection as a literary contribution to the ethics of care discourse that draws attention to the losses and harms that can come with obligation. In this chapter, I explore how and why caregiving is so often hazardous in these stories and what the problematic situations these stories convey say about the larger philosophy of care, including but extending beyond their literary contribution.

DESPRÉS, Elaine. *Pourquoi les savants fous veulent-ils détruire le monde? Évolution d'une figure littéraire*. Montréal, QU: Le Quartanie, 2016.

"De Mary Shelley à H. G. Wells, plusieurs auteurs du dix-neuvième siècle ont été les témoins

privilegiés de progrès scientifiques à l'origine de profondes métamorphoses sociales. Les craintes suscitées par certaines avancées, notamment en biologie et en chimie, combinées à l'entêtement des positivistes à voir dans la science la solution à tous les maux, se sont cristallisées sous la forme d'une figure littéraire irriguée par les mythes de Prométhée ou de Faust: le savant fou. À partir de 1945, cette figure a subi d'importantes transformations. Les expériences nazies et la bombe nucléaire ont marqué durablement l'imaginaire, ainsi que notre conception de l'éthique du scientifique. Le savant ne travaille plus dans l'isolement, mais plutôt au cœur de l'institution, de larges communautés parfois déresponsabilisantes. Cet ouvrage suit l'évolution du savant fou par l'analyse de quatre romans: *Et on tuera tous les affreux* de Boris Vian (1948), *Le berceau du chat* de Kurt Vonnegut (1963), *L'autre île du docteur Moreau* de Brian Aldiss (1980) et *Le dernier homme* de Margaret Atwood (2003), qui mettent en fiction une riche réflexion éthique sur la pratique de la science. Dans ces œuvres, le savant fou, poussé par une curiosité insatiable et la recherche du délice technique, crée des substances et des êtres sans se préoccuper des conséquences: un cristal capable d'éradiquer la vie terrestre, des formes de vie artificielle, des animaux transgéniques ou des créatures hybrides, voire une race nouvelle destinée à remplacer l'humain. Se révèle ainsi dans ces pages la constellation de signes par laquelle s'organise cette figure littéraire, qui porte en elle les questions les plus fécondes sur les représentations fictionnelles de la science de notre époque" (Publisher).

See especially Chapter 6, "Tabula rasa Crake et la posthumanisation du monde," pp. 293-362.

DING, Linpeng. "The Politics of Discourse in Margaret Atwood's *The Handmaid's Tale*." *Foreign Literature Studies* 37.1 (February 2015): 91-100. In Chinese.

"Margaret Atwood's *The Handmaid's Tale* is an imaginary construction of a bleak theocracy under the rule of the politics of discourse. In the novel, language is not merely a means of communication but more importantly an instrument for cultural and ideological subjugation of individuals. The politics of discourse as a site of power politics permeates the various aspects of social life and serves as the arbitrator of social identity as well as the ordering of social structure. This paper probes into the politics of discourse in Margaret Atwood's dystopian novel *The Handmaid's Tale* mainly through the lens of Michel Foucault's theory of discourse as well as Louis Althusser's theory of ISA's. By focusing on how language shapes religion, the media as well as politics, the paper aims to explore Atwood's perception of the power of language through her fictive writing" (Author).

EVAIN, Christine. "Beyond the 'Chorus Line': A Response to Susanne Jung." *Connotations: A Journal for Critical Debate* 25.2 (2015-2016): 300-310.

A reflection upon Susanne Jung's "'Chorus Line': Margaret Atwood's *Penelopiad* at the Crossroads of Narrative, Poetic and Dramatic Genres." *Connotations: A Journal for Critical Debate* 24.1 (2014-2015): 41-62.

Available from: <http://www.connotations.uni-tuebingen.de/evain0252.htm>.

FEI, Xiaoyu. "The Spiritual Journey of the Nameless Heroine in Margaret Atwood's *Surfacing*." *Proceedings of The Fifth Northeast Asia International Symposium on Language, Literature and Translation*. Eds. Lisa Hale et al. Marietta GA: American Scholars Press, 2016. 354-359.

"From the ecofeminist perspective, informed by Karen Horney's 'theory of the self,' this paper identifies and explores the spiritual journey of the nameless heroine in *Surfacing* by Margaret Atwood. It displays the heroine's physical and spiritual agony which resulted in her psychological fragmentation: self-split and self-reconstruction; it probes into the heroine's mind to find out the psychological root for her self-split" (Author).

Available from:

https://www.academia.edu/32946587/Proceedings_of_The_Fifth_Northeast_Asia_International_Symposium_on_Language_Literature_and_Translation.

GIBERT, Teresa. "Haunted by a Traumatic Past: Age, Memory and Narrative Identity in Margaret Atwood's *The Blind Assassin*." *Traces of Aging. Old Age and Memory in Contemporary Narrative*. Eds. Marta Cerezo and Nieves Pascual. Bielefeld (DE): Transcript Verlag, 2016. 41-63.

"The relationship between memory and the narrative construction of personal identity constitutes a major thematic concern in many novels by Margaret Atwood, whose protagonists develop their sense of selfhood through a specific kind of storytelling mainly based on the twofold process of retrospection and recollection of their past experiences. Their strong will to narrate *memory traces* can be fruitfully explored within the conceptual framework of Paul Ricoeur's theory of narrative identity. Iris Chase, the eighty-two-year-old protagonist and first-person narrator of *The Blind Assassin*, writes her memoir focusing on how such *memory traces* function differently according to each life stage, from infancy to old age, with emphasis on the latter. While reviewing her childhood, adolescence and adulthood, she shows how each of these phases was affected by distinctive ways of remembering the episodes which marked her evolving personality. Underscoring the high mobility of personal identity analyzed by Ricoeur, Iris enhances our awareness that her memoir is the work of her *remembering self* engaged in an imaginative reconstruction of her former *remembered selves* which, in spite of having been obliterated by the passage of time, are paradoxically accessible through the textual remnants to be found in her narrative" (Author).

GIFFIN, Michael. *Female Maturity from Jane Austen to Margaret Atwood: When Bildungsroman Meets Zeitgeist*. Paddington, NSW: Spaniel Books, 2013.

"This book proposes a relationship between the novel that explores the heroine's maturity (bildungsroman) and the spirit of her age (zeitgeist). Put another way, how an author of bildungsroman defines and measures maturity, and the process through which her heroine matures, changes between the neoclassical, romantic, realist, naturalist, modernist, and postmodernist periods, and continues to change in the post-postmodernist period. In demonstrating this proposal, Michael Giffin considers the trajectory bildungsroman has made during the 19th and 20th century, with reference to Jane Austen's *Sense and Sensibility*, Charlotte Brontë's *Jane Eyre*, George Eliot's *Middlemarch*, Henry Handel Richardson's *The Getting of Wisdom*, Iris Murdoch's *The Bell*, Muriel Spark's *Robinson*, and Margaret Atwood's *Alias Grace*" (Publisher).

GONZÁLEZ VILLAFANA, Sergio. "El personaje de odiseo en *The Penelopiad*, de Margaret Atwood." *Philologica Urcitana: Revista Semestral de Iniciación a la Investigación en Filología* 14 (Marzo 2016): 1-36. In Spanish.

"Translated into Spanish as *Penélope y las doce criadas*, this piece of writing by Margaret Atwood, *The Penelopiad* (2005), emphasizes, as can be seen from its title, the way in which the Odyssey attributed to Homer is reinterpreted and rewritten. This focus places more importance on feminine characters than on masculine ones, and it is as such a prominent example of the contemporary re-elaboration of ancient Greek myths. In this paper, we aim to analyze the character of Odysseus from the point of view of the feminine characters in the Odyssey who are given a more important role by Margaret Atwood in her work: to be precise, the queen of Ithaca and Odysseus' wife, i.e. Penelope, and secondly, the practically anonymous twelve maids, who were condemned to death when Odysseus managed to restore his legitimate rights in Ithaca" (Author).

Available from: <https://w3.ual.es/revistas/PhilUr/philur-201603.html>.

GORACCI, Giada. *Male Perspectives in Atwood's 'Bluebeard's Egg' and Hazzard's The Transit of Venus*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2016.

"Postmodern revisions of fairy tales have influenced several discourses and disciplines especially during the second half of the twentieth century. In particular, during the course of postmodernism, the rewriting of classic fairy tales has contributed to the subversion of their stereotypical structures, thus advancing alternative re-readings. This work offers an investigation into gender discourse in two postmodern re-writings of Bluebeard, namely Margaret Atwood's 'Bluebeard's Egg' and Shirley Hazzard's *The Transit of Venus*, especially focusing on male/queer perspectives that have not yet been taken into consideration. Starting from an overview on the diverse conceptualisations of the terms 'gender' and 'sexuality' in modern and contemporary times, this book analyses the birth and evolution of male studies and, subsequently, explores the ways in which they have influenced the interpretation of classical tales. By means of an intertwined and shifting process, which enables the characters of these contemporary revisions to 'disguise' their identities within the pages and beyond their texts, the figure of Bluebeard reveals himself as the 'in-between' pattern for contemporary gender conceptualisations" (Publisher).

GRAY, Charlotte. *The Promise of Canada: 150 Years—People and Ideas That Have Shaped Our Country*. Toronto: Simon & Schuster Canada, 2016.

"On the eve of Canada's sesquicentennial celebrations comes a richly rewarding new book from acclaimed historian Charlotte Gray about what it means to be Canadian. Readers already know Gray as an award-winning biographer, a writer who has brilliantly captured significant individuals and dramatic moments in our history. Now, in *The Promise of Canada*, she weaves together masterful portraits of nine influential Canadians, creating a unique history of the country over the past 150 years" (Publisher).

See especially Chapter 6, "Landscaping a Literature: Margaret Atwood and the Geography of the Mind," pp. 169-202.

GRIMBEEK, Marinette. "Wholesale Apocalypse: Brand Names in Margaret Atwood's *Oryx and Crake*." *Names: A Journal of Onomastics* 64.2 (April 2016): 88-98.

"Coinages pervade Margaret Atwood's post-apocalyptic novel *Oryx and Crake* (2003). Most of the neologisms in the novel denote corporations and their products and form part of a thoroughgoing critique of consumerism. The coinages are jarringly hyperbolic and their orthography often evokes contrary connotations. However, in the thematic context of the novel, coining practices follow certain patterns and function as effective, if ambiguous, satirical tools. On one level, the practice of branding is thoroughly satirized. On another, however, the neologisms point to both the limitations and possibilities of satire when dealing with the themes addressed in the novel: commoditization, environmental damage on a planetary scale, and a vision of the imminent end of humanity itself" (Author).

HALE, Kimberly Hurd. *The Politics of Perfection: Technology and Creation in Literature and Film*. Lanham, MD: Lexington Books, 2016.

[This book] provides an exploration of the relationship between modern technological progress and classical liberalism. Each chapter provides a detailed analysis of a film or novel, including Fritz Lang's *Metropolis*, Ridley Scott's *Prometheus*, Michael Gondry's *Eternal Sunshine of the Spotless Mind*, Kazuo Ishiguro's *Never Let Me Go*, and Margaret Atwood's *Oryx and Crake*. These works of fiction are examined through the lens of political thinkers

ranging from Plato to Hannah Arendt. The compatibility of classical liberalism and technology is questioned, using fiction as a window into Western society's views on politics, economics, religion, technology, and the family. This project explores the intersection between human nature and creation, particularly artificial intelligence and genetic engineering, using works of literature and film to access cultural concerns. Each of the works featured asks a question about the relationship between technology and creation. Technology also allows humanity to create new types of life in the forms of artificial intelligence and genetically engineered beings. This book studies works of literature and film as evidence of the contemporary unease with the progress of technology and its effect on the political realm" (Publisher).

See especially Chapter 6, "Shiny People, Happy People: Saving the World from Mankind in Margaret Atwood's *Oryx And Crake*," pp. 111-132.

HARLAND, Paul W. "Ecological Grief and Therapeutic Storytelling in Margaret Atwood's *MaddAddam* Trilogy." *ISLE: Interdisciplinary Studies in Literature and Environment* 23.3 (March 2016): 583-602.

"One of the principal sensations that readers take away from Margaret Atwood's final novel in her apocalyptic trilogy, *MaddAddam*, is the grief that accompanies the end of humankind as we know it. Much of the sorrow arises out of the realization that the version of humanity we are familiar with, represented by protagonists Toby and Zeb, will almost certainly be replaced by the beautiful but guileless genetically modified Crakers. The likely extinction of *Homo sapiens*, Atwood suggests, is a reminder that there are genetic dead ends in evolution, and that humans like us are likely candidates for extinction, given our lack of stewardship of the planet.... The greatest value of fiction, as Atwood's own poetics and evolutionary biology confirm, is in aiding survival, touching the heart in such a way as to forestall disaster and allow escape. My argument in this paper is that the grief induced in the readers of the *MaddAddam* trilogy is a therapeutic corrective, illuminated by Atwood's embedded poetics of survival" (Author).

HAYAT, Mazha, Tabassum MAQOOL and Saira AKHTER. "A Feminist Study of Self-Actualisation in Atwood's *The Handmaid's Tale* and Ali's *Brick Lane*." *ELF Annual Research Journal* 17 (2015): 209-220.

"Subjugation is a choice for women who are caught in patriarchy and choose to accept the lot planned for them by a male-dominated society. For a woman to seek self-actualisation, she needs to break her silence to express herself. The present research paper is a comparative study of the issue of women's self-actualisation in Margaret Atwood's *The Handmaid's Tale* and Monica Ali's *Brick Lane*. The study explores how gender roles are defined everywhere in the world irrespective of region or country and how the victimised perpetuate their oppression when they do not raise their voice against the injustice. The protagonists' quest for self-actualisation is reflected in the characters' inner turmoil masked by social conformity" (Authors).

Available from: <http://elf.salu.edu.pk/elf-annual-research-journal-vol-17-2015>.

HECKMAN-MCKENNA, Heather. "Redefining Love in Margaret Atwood's 'Variation on the Word Sleep.'" *Explicator* 74.2 (April-June 2016): 92-98.

"Dreams are not comprised of language but of image, of pure meaning and consciousness; thus, the speaker and her partner become interwound within the dream and the body, within air and language, creating a profusion of vacillating power transfers that culminate in intimacies. Atwood's redefining of penetration as two-way female-to-male and male-to-female resignifies intimacy as inclusive of both gendered directions of penetration" (Author).

HEIDARIZADEHA, Negin. "The Significant Role of Trauma in Literature and Psychoanalysis." *Procedia—Social and Behavioral Sciences* 192 (June 2015): 788-795.

"Margaret Atwood criticizes the social, political, and spiritual bonds of female characters in her stories and poems. Atwood shows the pain and suffering female characters must endure in order to gain self knowledge and self-confidence as women. In *The Handmaid's Tale* (1985), *Cat's Eye* (1988), and *The Robber Bride* (1993) Atwood examines creativity in the dreams, fantasies and art of the protagonists. Atwood employs and her work can be elucidated through the use of theories of trauma, inter-subjectivity, mentalization, association, dissociation, nonlinear dynamic theory, and mental enactments" (Author).

HICKS, Heather J. *The Post-Apocalyptic Novel in The Twenty-First Century: Modernity Beyond Salvage*. New York: Palgrave Macmillan, 2016.

"Since the beginning of the twenty-first century, major Anglophone authors have flocked to a literary form once considered lowbrow 'genre fiction': the post-apocalyptic novel. Calling on her broad knowledge of the history of apocalyptic literature, Hicks examines the most influential post-apocalyptic novels written since the beginning of the new millennium, including works by Margaret Atwood, David Mitchell, Cormac McCarthy, Jeanette Winterson, Colson Whitehead, and Paolo Bacigalupi. Situating her careful readings in relationship to the scholarship of a wide range of historians, theorists, and literary critics, she argues that these texts use the post-apocalyptic form to re-evaluate modernity in the context of the new century's political, economic, and ecological challenges. In the immediate wake of disaster, the characters in these novels desperately scavenge the scraps of the modern world. But what happens to modernity beyond these first moments of salvage? In a period when postmodernism no longer defines cultural production, Hicks convincingly demonstrates that these writers employ conventions of post-apocalyptic genre fiction to reengage with key features of modernity, from historical thinking and the institution of nationhood to rationality and the practices of literacy itself" (Publisher).

See especially Chapter 1, "The Mother of All Apocalypses in Margaret Atwood's *Oryx and Crake*," pp. 27-53.

JOSEPH, Terra Walston. "Victims of Global Capitalism in Margaret Atwood's Dystopian Imaginary." *The Age of Dystopia: One Genre, Our Fears and Our Future*. Ed. Louisa MacKay Devedjian. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016. 35-46.

"The relation between dystopian narrative and the global has strengthened in recent years as writers like Margaret Atwood have used this mode to think about the human costs of a global economic system. One primary impetus for current dystopian imaginaries is the widening division both financial and geographic between elite status individuals and those in poverty. In a neo-liberal era where markets are intended to be borderless, films and novels portray a world where human movement, especially from metaphorical global South to North, is intensely circumscribed. Even within national borders, these texts frequently feature gated communities or exclusionary definitions of citizenship premised on race, class, or genetics.... Atwood's *Oryx and Crake* (2003) in particular is an exemplar of this trend...." (Author).

KENNEDY, Victor. "The Relationship Between Doctors, Patients and the Law in North American and British Literature." *Medicine, Law & Society* 9.1 (April 2016): 1-10.

"In common law jurisdictions today, the relationship between doctors and patients is generally considered to be a private one... Like most professions, doctors are governed to a large extent by professional associations with their own Codes of Ethics. To practice medicine in the United States, Canada, or Britain, doctors must be licensed by their local Board or College.

Government control of doctor-patient relationships is generally limited to funding, but in a few areas, in particular, those that are considered to be matters of public morality or ethics, criminal statutes can apply. Historically, reproductive rights have often fallen under state control. This paper will compare fictional representations of state interference with reproductive rights in three science-fiction dystopias, Margaret Atwood's *The Handmaid's Tale*, P.D. James's *Children of Men*, and Harlan Ellison's 'A Boy and His Dog', and examine the real-world situations and concerns that these stories comment upon" (Author).

Available from: <http://journals.um.si/index.php/medicine/article/view/6>.

KHAFIFAH, Siti Nur, N. K. MIRAHAYUNI, and Susie Chrismalia GARNIDA. "Analisis Kohesi Leksikal Terhadap Ungkapan 'Emancipation' Dalam Novel *in Malay*. Karya Margaret Atwood." *PARAFRASE: Jurnal Kajian Kebahasaan Dan Kesastraan* 16.2 (October 2016): 15-28. In Indonesian.

"This paper discusses expressions of emancipation and lexical cohesion analysis of the expression of emancipation in Margaret Atwood's *The Handmaid's Tale*. The purpose of this research is to analyze the keywords and expression of emancipation that are used in the novel. The analysis is based on the theory of lexical cohesion (Halliday & Hasan, 1976). A descriptive qualitative approach is adopted, focusing on the keywords and expressions of emancipation. The problems to be investigated in the study are: (1) What are the main keywords related to the idea of emancipation used in Margaret Atwood's *The Handmaid's Tale*? (2) What are the specific expressions related to the main keywords of the idea of emancipation used in Margaret Atwood's *The Handmaid's Tale*? and (3) What kinds of lexical cohesion are shown between the idea of emancipation and the expressions of emancipation in Margaret Atwood's *The Handmaid's Tale*?" (Authors).

Available from: <http://jurnal.untag-sby.ac.id/index.php/parafrasa/issue/view/108/showToc>.

KING, Bruce. *From New National to World Literature: Essays and Reviews*. Stuttgart, GE: ibidem-Verlag, 2016.

"A personal perspective on the evolution of a major cultural movement that began with decolonization, continued with the assertion of African, West Indian, Commonwealth, and other literatures, and has evolved through postcolonial to world or international English literature" (Publisher).

See especially Chapter 21, "Margaret Atwood's *Surfacing*," pp. 247-290, which begins "*Surfacing* is Margaret Atwood's best book to date, and perhaps an enduring achievement." Reprint of author's "Margaret Atwood's *Surfacing*." *Journal of Commonwealth Literature* 12.1 (Autumn 1977): 23-32.

KRAJEWSKA, Edyta. "Creatures Settled, Creatures Settling or What Haunts in Canadian Literature." *Journal of Linguistic Intercultural Education* 9.2 (2016): 53-66.

"The current paper deals with two Canadian texts, a novel by Margaret Atwood, *The Robber Bride*, and *Despair and Other Stories of Ottawa*, a collection of stories by André Alexis. The paper focuses on the presentation of the uncanny by the authors, its types, origins and the possible modes of dealing with it. Due to the fact that the writers belong to different generations and do not share a cultural background, their approaches are distinctly different. However, they both can contribute to embracing the element of otherness, thus creating a bridge reaching towards the unfamiliar or suppressed" (Author).

KROON, Ariel. "Reasonably Insane: Affect and Crake in Margaret Atwood's *Oryx and Crake*."

Canadian Literature 226 (Autumn 2015): 18-33, 169.

“In Margaret Atwood’s novel *Oryx and Crake*, the apocalypse is brought about by the character Crake, who devises and unleashes a virus to wipe out human life. Far from a typical mad-scientist villain who abandons reason and turns against his own society, however, Crake exists in a social milieu that encourages the ‘mad’ prizing of knowledge at the expense of feeling and the routine degradation and oppression of other humans. Drawing on the affect theory of Jonathan Flatley, Lauren Berlant, and Sara Ahmed, I analyze Crake as an exemplary denizen of the ‘happiness dystopia’ that is his society. I argue that Crake’s disanthropic attitude is not recognized by other characters because the scientific and socioeconomic systems are perpetuated by a disaffected response to suffering. Crake does not appear mad, as even his genocidal endgame conforms to the affective logic of his society, effectively camouflaging his methods and motives from detection” (Author).

KUŹNICKI, Sławomir. “Science and Technology at War with Humanity: Two Ways to Destroy Our World According to Margaret Atwood’s *The Year of the Flood*.” *War and Words: Representations of Military Conflict in Literature and The Media*. Eds. Wojciech Drag, Jakub Krogulec, and Mateusz Marecki. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016. 73-84.

“In *The Year of the Flood* (2009), ... Atwood provides her readers with an alarming vision of a near-future world on the verge of total annihilation. Science and technology, a division both justified and significant here, are the two spheres of human activity which thanks to their potential capabilities could improve this state of affairs. However, Atwood’s novel is far from offering any signs of optimism, as technology, or applied science, seems directly responsible for the overwhelming decadence; and it is idealistic science that is eventually used by Glenn/Crake, one of the novel’s characters, as the ultimate weapon to bring this kind of civilization to an end. The novel ... envisaged two futures: one before a biological catastrophe, which is driven by the insatiable hunger for novelty that only technology can provide; and one after an apocalypse, in which a group of survivors struggle to survive in the severe environmental conditions....” (Author).

LE GUIN, Ursula K. *Words and My Matter: Writings About Life and Books, 2000-2016*. Easthampton, MA: Small Beer Press, 2016.

Includes three of Le Guin’s (previously published) reviews of Atwood’s books: *Moral Disorder* (2006), pp. 192-194; *The Year of the Flood* (2009), pp. 195-199; and *Stone Mattress* (2014), pp. 200-202.

MADLOCH, Joanna. “Remarks on the Literary Portrait of the Photographer and Death.” *Interdisciplinary Literary Studies: A Journal of Criticism and Theory* 18.3 (2016): 372-394.

“The article presents various ways in which the character of the photographer has been linked to death in literature. The photographer is often portrayed in literary fiction as the one who witnesses, records, or even causes death. Special attention is given in this chapter to the linguistic analogy between a camera and a gun. Such words as ‘trigger,’ ‘aim,’ and ‘shoot’ are used by Ernest William Hornung, Victor Sawdon Pritchett, Margaret Atwood, and Anthony Horowitz to emphasize the danger of being photographed. I argue that the fictitious photographer plays the role of a trickster-psychopomp, as the click of the camera’s aperture often accompanies a dying person to the outer world. I describe how the photographer is portrayed in literature as the one who gets under the control of his or her apparatus and acts as a functionary of the machine that feeds on human images. The chapter concludes with the topic of death caused by the actions of paparazzo, as is portrayed in works by Leif Davidsen, Allan Russell, and Robert M. Everesz” (Author).

Available from:

https://www.academia.edu/28799253/Remarks_on_the_Literary_Portrait_of_the_Photographer_and_Death. *Interdisciplinary Literary Studies*. 18.3. pp. 372-394.

MALARVIZHI, K. "Re-Embodiment of Self in Atwood's *Lady Oracle*." *Journal of English Language Teaching and Literary Studies(JELTALS)* 1.1 (January-June 2012). Online.

"Many feminist authors attempt to decode the female body, both critiquing it and liberating it from traditional and patriarchal perceptions. Margaret Atwood, a Canadian feminist writer, attempts to demystify the female form. She believes in affirming self-identity not through external body but through inner self-realization. Her writings dismantle culturally encoded concepts of femininity and propose useful correctives to traditional readings of the female body" (Author).

Available from: <https://sites.google.com/site/jeltals/archive/1-1/7>.

MARKS, Peter. *Imagining Surveillance: Utopian and Dystopian Literature and Film*. Edinburgh: Edinburgh University Press, 2015.

"*Imagining Surveillance* presents the first full-length study of the depiction and assessment of surveillance in literature and film. Focusing on the utopian genre (which includes positive and negative worlds), this book offers an in-depth account of the ways in which the most creative writers, filmmakers and thinkers have envisioned alternative worlds in which surveillance in various forms plays a key concern." (Publisher).

Includes extensive discussion both of *The Handmaid's Tale* and of *Oryx and Crake*.

MAY-RON, Rona. "Rejecting the Glass Slipper: The Subversion of Cinderella in Margaret Atwood's *The Edible Woman*." *Cinderella Across Cultures: New Directions and Interdisciplinary Perspectives*. Eds. Martine Hennard Dutheil de la Rochère, Gillian Lathey, and Monika Wozniak. Detroit: Wayne State University Press, 2016. 143-161.

"Atwood's deep involvement with the genre of fairy tales—her literary corpus is replete with direct references and indirect allusions to fairy-tale characters, plotlines, and motifs—has been discussed extensively by both folklore and Atwood scholars. In various interviews Atwood has made her predilection for active and resourceful fairy-tale heroines, as opposed to passive and helpless ones, abundantly clear, thus affiliating herself with feminist critics who, in the 1970s, launched a critique of the patriarchal representation of women in fairy tales. Moreover, she has expressed her dissatisfaction with popular versions of Cinderella in particular on several occasions, calling it a 'conventional and re-done' story and, in a different interview, 'a watered-down version' of those fairy tales that featured 'quite active female characters.' ... Despite this censure, the recurrence of the Cinderella topos in Atwood's writing attests to her recognition of its pervasiveness in Western culture—what Martine Hennard Dutheil de la Rochère calls 'the Cinderella tale as cultural stereotype' and constitutes an acknowledgment of the constant critical vigilance it necessitates. Atwood's repeated subversion of the tale continues a tradition begun by her literary foremothers...." (Author).

McLEAN, Ariel. "The Woman and Her Heart or the Woman and a Heart?" *Margaret Atwood Studies Journal* 10 (2016): 26-29.

"In Margaret Atwood's 'The Woman Who Could Not Live with Her Faulty Heart,' the speaker is a woman who has some sort of malfunction with her physical heart. She concludes by communicating her suicidal thoughts, foreseeing the day when her heart is no longer in existence. In Atwood's 'The Woman Makes Peace with Her Faulty Heart,' which is a sequel to

‘The Woman Who Could Not Live with Her Faulty Heart,’ the speaker delves into the many ways her heart has wronged her. While the sequel poem is supposed to represent the speaker overcoming her lack of acceptance for her heart, this is not really the case. Rather, the speaker remains in denial about her heart being a part of her, as she previously does in ‘The Woman Who Could Not Live with Her Faulty Heart’” (Author). Winner of the best undergraduate essay from the Margaret Atwood Society.

McWILLIAMS, Ellen. “Atwood, Margaret.” *The Encyclopedia of the Gothic*. Eds. David Punter and Andrew Smith William Hughes. 53-55.

Short profile.

MILLER, Laura. *Literary Wonderlands: A Journey Through the Greatest Fictional Worlds Ever Created*. New York: Black Dog & Leventhal Publishers, 2016.

Miller selects Atwood’s *The Handmaid’s Tale* for inclusion in this book describing it as “a remarkably powerful, feminist dystopian novel about a repressive American theocratic dictatorship.” See pp. 248-251.

MOHR, Dunja M. “Eco-Dystopia and Biotechnology: Margaret Atwood, *Oryx and Crake* (2003), *The Year of The Flood* (2009) and *MaddAddam* (2013).” *Dystopia, Science Fiction, Post-Apocalypse: Classic, New Tendencies and Model Interpretations*. Eds. Eckhardt Voigts and Alessandra Boller. Trier: WVT Wissenschaftlicher Verlag Trier, 2015. 283-302.

“The article provides an overview of how literary and scientific imagination have been entangled and how views of the imagination’s intermediation between the material (body) and the immaterial (mind) have changed over the course of the centuries. The paper then traces the productive interchange between science and literature and the emergence of an increasingly (bio)technology-centred utopian/dystopian discourse that explores as key motif the link between the imagined intersection or interface of the human self (identity) and the machine/(bio)technological other/alterity, celebrating the future advent of post-humans and cautioning against such an impending doom. A brief survey of selected eco- and biotechnological dystopias or sf—ranging from Mary Shelley’s *Frankenstein* (1818) to Tanith Lee’s *The Silver Metal Lover* (1981), Marge Piercy’s *The Body of Glass* (1991) and Larissa Lai’s *Salt Fish Girl* (2002)—is followed by an in-depth model analysis of Margaret Atwood’s *MaddAddam* trilogy (2003-2013)” (Author).

---. “When Species Meet’: Posthuman Boundaries, Interspecieism, Social Justice, and Canadian Speculative Fiction.” *Zeitschrift für Kanada-Studien* 37:1 (2017): 40-64.

“21st century literary studies engage in diverse ways with new methods and theoretical approaches, using new technologies and new ways of dealing with social criticism. Speculative literature offers a unique framework for engaging with current critical discourses, e.g. on science, globalism, biotechnological advances, animal rights, and ecology, all increasingly linked with the 21st century’s heightened interest in social justice and social debt. The article argues that speculative literature extrapolating from contemporary socio-cultural problems and technological advances contains a subversive transformative potential, as it accesses an imaginary other, immerses us into alternate modes of being, affects readers, and thus instigates a new emphatic, cognitive flexibility. Drawing on ‘schema criticism’ (Bracher, Moya) and its reshaping of cognitive structures, the paper then explores the intersections of social justice, post humanism, critical animal studies, and new materialism and how recent Canadian speculative fiction negotiates a future of fuzzy (body) boundaries and imagines first steps towards a ‘multispecies justice’ (Heise). The paper traces how such ‘entanglements’ of bioforms and a turn to planetary survival rewrite both the Canadian animal story and the

Canadian 'survival against nature' topos and contribute to the characters' (and implicitly the readers') schema transformations" (Author).

Discusses *MaddAddam* among several other texts.

NORTHOVER, Richard Alan. "Ecological Apocalypse in Margaret Atwood's *MaddAddam* Trilogy." *Studia Neophilologica: A Journal of Germanic and Romance Languages and Literature* 88.1 [Supplement] (2016): 81-95.

"Atwood comments that her *MaddAddam* trilogy is neither apocalyptic nor utopian. Nor is the Waterless Flood, the central catastrophic event around which the various narratives of the trilogy cohere, an ecological catastrophe, but, instead, is the consequence of an act of bioterrorism meant to forestall such a possibility. Nonetheless, it is argued, following Laurence Coupe's mythic schema, that Atwood's trilogy can be understood in an alternative sense of apocalypse, that of revelation, an imaginative exploration of possibilities rather than the end of all possibilities that a literalist interpretation of this key biblical myth entails. The study uses Coupe's mythic schema to analyse some of the biblical myths that Atwood employs in her trilogy and builds on Watkins's distinction between monologic, pessimistic and tragic male apocalyptic fiction and dialogic, optimistic and comic female apocalyptic fiction. It shows how the polyphonic structure of the whole trilogy transcends the apparent pessimistic content of the novels, particularly of the first instalment *Oryx and Crake*, pointing imaginatively to permanent possibility and hope, even if the future may be post-human" (Author).

Pre-print available from: <http://uir.unisa.ac.za/handle/10500/22094>.

OATES, Joyce Carol. *Soul at the White Heat: Inspiration, Obsession, and the Writing Life*. New York: HarperCollins Publishers, 2016.

"A new collection of critical and personal essays on writing, obsession, and inspiration" (Publisher). See especially "*In Other Worlds* Margaret Atwood," pp. 210-220 which reprints her review of this title which originally appeared in the *New York Review of Books* 55.5 (22 March 2012): 39-41.

ORTIZ, Luis Alfredo. "Ciencia, sexo y reproducción humana en dos distopías: *Un mundo feliz* de Aldous Huxley y *El cuento de la criada* de Margaret Atwood." *Revista de culturas y literaturas comparadas* 3 (2016): 143-149. In Spanish.

"Political state attitudes towards sex, conception, birth, and biological and medical science as depicted in two dystopian novels, Aldous Huxley's *Brave New World* and Margaret Atwood's *The Handmaid's Tale*, pose some interesting questions on the role that science plays in the political and demographic stability of the political regimes that these fictional narratives depict. Another issue raised by Atwood's novel is that of the relations between political power and medical science, which leads necessarily to pondering certain feminist groups' attitudes towards medical practice that paradoxically exhibit unexpected similarities to the fundamentalist religious ideology of some sectors of the American political right. Both the Republic of Gilead in Atwood's novel and the World State in Huxley's rely for their survival on maintaining an appropriately sized population, an endeavor they pursue by seemingly contradictory means. Yet, it is less paradoxical that the motto of the world state, 'Community, Identity, Stability', summarizes perfectly the political desideratum of Gilead and perhaps that of every totalitarian regime" (Author).

Available from: <https://revistas.unc.edu.ar/index.php/CultyLit/article/view/13753>.

PADMAJA, S. "Politics of Body in Margaret Atwood's *The Edible Woman* and *Lady Oracle*."

Language in India 16.11 (November 2016): 104-121.

“The present paper attempts to focus upon female consciousness in the novels of Margaret Atwood. It presents you with an introduction that includes the background of the Canadian novel and female consciousness in the novels of Margaret Atwood. Like many of Atwood’s other works, *The Edible Woman* (1969) and *Lady Oracle* (1976) are explicitly concerned with the complexities of body image. [The] feminist novel *The Edible Woman* speculates upon the predominant feminist issues such as loss of identity, subordination of woman in the male-dominated, male-chauvinistic society, woman striving to establish an identity of her own, and her being exploited in the consumer society where woman’s body is treated as a toy, as a consumable item—a symbolic representation of consumerism and consumer problems prevalent in modern society. *Lady Oracle* is Margaret Atwood’s third novel, a comic masterpiece in its parodies of literary forms and subversion of literary expectations. Atwood’s fiction might dismantle culturally-encoded concepts of femininity and propose a useful corrective to traditional readings of the female body in which the re-embodiment of the self is equated to a re-embodiment of culture. Margaret Atwood’s novels depict the internal consciousness of women who break all the conventional identities in order to live with freedom” (Author).

Available from: <http://www.languageinindia.com/nov2016/index.html>.

PARUCKER, Isabela Gomes. “A escrita de si em *The Handmaid’s Tale*, de Margaret Atwood: limites e possibilidades na relação entre narrativas ficcionais e a ciência histórica.” *Em Tempo de Histórias* 28 (January-June 2016): 181-192. In Portuguese.

“This paper aims to contribute to discussions on the writing of History with regards to women’s use of fictional narratives in processes of subject-formation and identity construction. By examining Canadian author Margaret Atwood’s fictional work, I ponder the potential of literary writing in History and the possible interconnections between literature and History” (Author).

Available from: <http://periodicos.unb.br/index.php/emtempos/search/titles?searchPage=9>.

PEDRIA VELASCO, Yvonne. “Navigating Through Time and Space: Deixis in Atwood’s ‘This Is a Photograph of Me.’” *GEMA: Online Journal of Language Studies* 16.2 (June 2016): 111-122.

“This stylistics analysis of Margaret Atwood’s poem examines the persona as a paradoxical element whose interpretation was derived by applying the deictic shift theory. The use of deictic shift theory demonstrates how meaning was derived from the literary work that allows anchor-points in time and space to position the reader. While Atwood’s poem has always been interpreted along feminist lines, using a formalist approach enabled an analysis of the theme, effects, and meaning of the language of the poem. Deixis, as a linguistic feature, was employed as a tool of analysis; thus, meaning was derived from verb tense, personal pronouns, and adverbs of time and place. The formalist approach employed in the analysis enabled recourse to the language of the poem that allowed the persona to be revealed” (Author).

Available from: <http://ejournal.ukm.my/gema/article/view/9227>.

PERCEC, Dana. “Margaret Atwood and the Politics of Ecofeminism.” *Colloquium politicum* 3.1 (January-June 2012): 45-56.

“The paper discusses Margaret Atwood’s early work, especially her novel *Surfacing* (1972), in the context of second-wave feminism, the development of ecological discourse, and the specific cultural movements and theoretical directions characterizing the Canadian context in

the late 1960s and early 1970s. Margaret Atwood's fictional work (novels and poems) and non-fictional work (critical essays) reveal a constant preoccupation with Canadianness, filtered and explained via the combined discourses of environmentalism and feminism. Ecofeminism in the specific Canadian context unfolds as a narrative of national identity" (Author).

Available from: [http://www.bcut.ro/colloquiumpoliticum/?en_volume-3-\(2012\)-issue1\(5\).23](http://www.bcut.ro/colloquiumpoliticum/?en_volume-3-(2012)-issue1(5).23).

RENAUX, Sigrid. "O discurso dialógico de Margaret Atwood em *Negociando com os mortos*." 11.2 (2013): 244-256. In Portuguese.

"Starting with questions such as 'Who are you writing for?', 'Why do you do it?', and 'Where does it come from?', Margaret Atwood discusses, in *Negotiating with the Dead*, broad literary and cultural subjects, such as the writer's discourse and double consciousness; the conflict between art, commerce, and power; the triangle of writer, book, and reader; and the labyrinthic journey of writing. All of these subjects and relations are made controversial by strategies such as the parodic eye, re-reading, and rewriting, subvert and deconstruct the fixed concepts of Eurocentrism, the literary canon and essentialism. In this way, the practices of post-modernism employed by Atwood come close to those of post-colonialism, as both develop new parameters of social and literary criticism, based on relativism and plurality." (Author).

Available from:

<https://uniandrade.br/revistauniandrade/index.php/ScriptaUniandrade/issue/view/50/showToc>.

RIZZARDI, Biancamaria. "Travelling with the Crone: *The Journals of Susanna Moodie* by Margaret Atwood." *Oltreoceano* 11 (2016): 57-66.

"This essay focuses on Margaret Atwood's 1970 collection of poems entitled *The Journals of Susanna Moodie* because it displays all the characteristic traits of the old woman: her privileged, though painful, relationship with time; her ability to freely live her life in the present and dwell upon life under the shadow of death; her witchcraft, and her magical power over time. This collection of poems also presents an allegorical-metaphysical transposition, which involves the younger generation and the cyclical seasonal rhythms: in the end, in fact, the pioneer, Susanna Moodie, is bound to become herself a crone and to face a new generation, which is unaware of time and pain" (Author).

ROZELLE, Lee. In *Zombiescapes and Phantom Zones: Ecocriticism and the Liminal From "Invisible Man" to "The Walking Dead"*. Tuscaloosa: University of Alabama Press, 2016.

"Lee Rozelle chronicles the weirdest, ugliest, and most mixed-up characters to appear on the literary scene since World War II—creatures intimately linked to damaged habitats that rise from the muck, not to destroy or rule the world, but to save it. The book asks what happens to these landscapes after the madness, havoc, and destruction. What monsters and magic surface then? Rozelle argues that Zombiescapes and phantom zones depicted in the book become catalysts for environmental reanimation and sources of hope...." (Publisher).

See especially chapter 4, "The Future Has Not Yet Begun: Apocalyptic Bodies in Robert Kirkman's *The Walking Dead* and Margaret Atwood's *MaddAddam* Trilogy," pp. 86-117.

SAHU, Aarti. "Portrayal of Marginalized Women in Atwood's *The Handmaid's Tale*." *Language in India* 16.5 (May 2016): 1-6.

"*The Handmaid's Tale* is a highly provocative, dystopian work of fiction that points out the subjugated condition of women under patriarchal dominance.... This paper tries to show how

Atwood has exposed the terrible oppression that women undergo in many totalitarian regimes in the world” (Author).

Available from: <http://www.languageinindia.com/may2016/index.html>.

SAINI, Ashok K. “Insurgent Feminine Psyche in the Novels of Margaret Atwood.” *Research Scholar: An International Refereed Journal of Literary Explorations* 4.1 (February 2016): 27-32.

“A corollary of the women’s liberation movement in 1960s America, the modern feminist movement emerged in Canada in the early 1970s. This feminist movement demanded equality for women in all spheres of social, economic, cultural, judicial, and sexual matters. Atwood shows the place of women in the contemporary social order. Atwood’s innovative woman repudiates the role of victim” (Author).

Available from: http://www.researchscholar.co.in/issues.php?cat_id=13.

SASSO, Eleonora. “The Eco-Cognitive Dimension of Margaret Atwood’s Language of Green.” *Green Canada*. Ed. Oriana Palusci. Brussels: Peter Lang, 2016. 265-274.

“This work explores Atwood’s language of green through the notion of cognitive stylistics, a rapidly expanding field at the interface between linguistics, literary studies, and cognitive science. Cognitive stylistics provides an illuminating framework for discussing Atwood’s eco-cognitive stylistic dimension in works such as *Oryx and Crake* (2003) and *The Tent* (2006)” (Author).

SCHMIDT, Kerstin. “Religious Dystopia Margaret Atwood, *The Handmaid’s Tale* (1985) and its Film Adaptation (Schlöndorff/Pinter, 1990).” *Dystopia, Science Fiction, Post-Apocalypse: Classics, New Tendencies and Model Interpretations*. Eds. Eckart Voigts and Alessandra Boller. Trier: WVT, 2015. 237-252.

Argues that the Schlöndorff/Pinter film version corrupted the original text. “The screen version of *The Handmaid’s Tale* underlines romance and thrill at the expense of showing the oppression and deprivation of women in Gilead” (Author).

SELVAKUMAR, S. “Quest to Reclaim Self-Identity in the Face of Calamity in Margaret Atwood’s Poem ‘The Animals in That Country.’” *Retell: Research Teaching Learning Letters (An Inter-Disciplinary Research Journal)* 15 (December 2015): 56-59.

“The poem ‘The Animals in that Country’ is taken from Margaret Atwood’s collection *The Circle Game*. The poem discloses the callousness, the indifferences, and the cruel acts of Atwood’s ancestors to the Indigenous peoples of Canada” (Author).

Available from: http://210.212.250.34/Research/RETELL_2015.pdf#page=63.

STAPLETON, Patricia. “‘The People in the Chaos Cannot Learn’: Dystopian Vision in Atwood’s *MaddAddam* Trilogy.” *The Age of Dystopia: One Genre, Our Fears and Our Future*. Ed. Louisa MacKay Demerjian. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016. 19-34.

“This chapter addresses the key elements of the dystopian world that Atwood envisions in our near-future: the rising power of multinational corporations; the disintegration of the political state; an almost complete environmental collapse; the cresting fever pitch of human egotism; and the arrival of a posthuman future. It shows how in Atwood’s dystopia, human greed and narcissism, coupled with unrestrained scientific advancements, are pushing humanity to the

brink of extinction. These themes mirror central fears in American culture....” (Author).

STEIN, Karen F. “Post-Apocalypse, Post-Human: Some Recent Dystopias.” *The Age of Dystopia: One Genre, Our Fears and Our Future*. Ed. Louisa MacKay Demerjian. Newcastle upon Tyne: Cambridge Scholars Publishing, 2016. 47-58.

“Are humans hell-bent on destroying ourselves and planet Earth? Some recent dystopian fictions claim that we are. For example, Octavia E. Butler in the *Lilith’s Brood* trilogy and Margaret Atwood in the *MaddAddam* trilogy portray post-apocalyptic futures in which a radically changed planet Earth is inhabited by post-human hybrids and genetically modified plants and animals.... In this paper, I will consider [these two trilogies] focusing on the post-apocalyptic, post-human” (Author).

STRUMMED, Hannah M. “Margaret Atwood.” *The Oxford Encyclopedia of the Bible and the Arts*, Vol. 1. Ed. Timothy K. Beal. New York: Oxford, 2015. 45-50.

“The Bible plays into Atwood’s interest in relationships between power and narration, writing and the body—word made flesh—and authority/Apocrypha. Biblical references appear particularly in Atwood’s novels, most systematically in relation to feminist and her later dystopian themes.” (Author).

SUGARS, Cynthia ed. *The Oxford Handbook of Canadian Literature*. New York: Oxford University Press, 2016.

While no chapter in this comprehensive, modern overview of Canadian literature focuses exclusively on Atwood, she is referenced in many of the 48 chapters. For example, Sally Chivers’s chapter, *Survival of the Fittest: CanLit and Disability*,” pp. 877-891 begins with a discussion of Atwood’s book, *Survival*.

The complete table of contents, list of contributors, and the index may be viewed at: <https://www.worldcat.org/title/oxford-handbook-of-canadian-literature/oclc/946589467/viewport>.

SULLIVAN, Heather. “The Dark Pastoral: Goethe and Atwood.” *Green Letters: Studies in Ecocriticism* 20.1 (2016): 47-59.

“The Anthropocene challenges the humanities to find means of representing and analysing our fossil-fueled practices that have spread industrial particulates over the entire globe, changed the climate, and reshaped landscapes into a ‘new nature.’ In this essay, I propose the ‘dark pastoral’ as an analytical trope, examining two framing texts from the Anthropocene: Goethe’s landmark 1797 pastoral German epic, *Hermann and Dorothea*, and Margaret Atwood’s 2003 postapocalyptic novel *Oryx and Crake*, the first installment of her *MaddAddam* trilogy which ends with a surprisingly pastoral flourish. At the early phases of the Anthropocene (as it is defined by Paul Crutzen, among others), Goethe creates an epic pastoral whose materiality points darkly towards the impending modernity of capitalism. Atwood’s, postapocalyptic versions of a damaged yet rejuvenating Earth directly dramatise the Anthropocene’s destruction while ending with a ‘new’ pastoral that relies on an almost total obliteration of humanity: these are dark pastoral visions” (Author).

Available from: http://digitalcommons.trinity.edu/mlf_faculty/62.

TAMMARO, Alex. “Frog in a Jar: Amphibianism in *Surfacing*.” *Margaret Atwood Studies Journal* 10 (2016): 20-25.

“The symbolic importance given to water, from the title of the novel [*Surfacing*] to the circumstances surrounding her father’s death, elevates an amphibious reading by lending it the mass of symbolic significance water carries, particularly its dual role as a symbol of life and death, and through an amphibian reading of *Surfacing*, readers witness the trouble that accompanies self-identification and viewing the self, loved ones, and the past” (Author). Winner of the Best Graduate Essay Award sponsored by the Margaret Atwood Society.

TAYLOR, Chloë. “Apetitos anormales: Foucault, Atwood, y la normalización de la dieta basada en animales.” *La Revista Latinoamericana de Estudios Críticos Animales* 2 (May 2016): 141-169. In Spanish.

“In his lecture series *Abnormal*, Michel Foucault argues that the abnormal individual is the descendant of the monster, and that the monster came in two types: sexual and alimentary. While Foucault traces the genealogy of the sexual monster into the sexually abnormal individual, the alimentary monster is forgotten. This paper thus takes up Foucault’s work on normalization in order to consider the genealogy of that other monstrous heir, the alimentarily abnormal individual, and pursues it into the twenty-first century. In particular, this paper examines the pathologization of vegetarianism and veganism in the writings of Margaret Atwood and in the invention of a new mental illness, orthorexia nervosa” (Author).

Available from: <http://revistaleca.org/journal/index.php/RLECA/article/view/48>.

Spanish translation by Marco Cuccio of Chloë Taylor. “Abnormal Appetites: Foucault, Atwood, and the Normalization of an Animal-Based Diet.” *Journal for Critical Animal Studies* 10.4 (2012): 130-148. Available from: <http://www.criticalanimalstudies.org/volume-10-issue-4-2012/>.

TIAN, Xiangbin and Caixia WANG. “Harmonious Awareness of Ecological Civilization.” *Advances in Engineering Research* 78 (2016): 719-722.

Part of the Proceedings of the International Conference on Civil, Transportation, and Environment (ICCTE 2016). “Environmental protection is very important. Ecological balance and environmental protection do not depend only on technology. The essence lies in human understanding of nature and the concept of human development. The scholars in Humanities play a more important role than scientists in calling on human beings to control their personal desires and destructive nature. Margaret Atwood is such a person. *The Year of the Flood* shows her deep concern about the ecological crisis. This book uses significant biblical images such as Noah’s ark and the flood, Ararat, and the story of Adam and Eve to warn humans to care for our environment. She criticizes developmentalism and anthropocentric tendencies. She also warns that humans should not exploit nature simply because of its regenerative capabilities, ideas which are similar to the ideas of Laozi and Zhuangzi of China. Furthermore, she points out that high-tech processes, such as gene experimentation, is also against natural laws. These behaviors would eventually lead to an uncontrollable and global disaster. Atwood expresses her ecological warning in her works: if human beings do not change their cultural and development practices to give more attention to environmental ethics and pay respect to nature, humans will be the main cause of their demise” (Author).

Available from: <http://www.atlantis-press.com/php/pub.php?publication=iccte-16&frame=http%3A//www.atlantis-press.com/php/paper-details.php%3Fid%3D25854308>.

WHELAN-STEWART, Wendy. “Sap Rising: Bodies Figured as Trees in H.D., Atwood, and Glück.” *Women Versed in Myth: Essays on Modern Poets*. Eds. Colleen S. Harris and Valerie Estelle Frankel. Jefferson, NC: McFarland & Company, 2016. 5-13.

The chapter examines H.D.'s *Helen in Egypt* (1961), Atwood's *You Are Happy* (1974) and Glück's *Meadowlands* (1996). Excerpt: In ... *You Are Happy* (1974), Circe, the semi-divine woman who has not yet met Odysseus, confides to the reader her dulling disinterest in men whose ambition has led to their transformations as pig or eagle hybrids. She has, instead, a fresh interest in the worn-down and closed off—those who “would rather be trees.”

Available from Google Books: <https://books.google.ca/books?isbn=0786471921> (1 August 2017).

WISKER, Gina. *Contemporary Women's Gothic Fiction: Carnival, Hauntings and Vampire Kisses*. London: Palgrave Macmillan, 2016.

“This book revives and revitalises the literary Gothic in the hands of contemporary women writers. It makes a scholarly, lively, and convincing case that the Gothic makes horror respectable, and establishes contemporary women's Gothic fictions in and against traditional Gothic. The book provides new, engaging perspectives on established contemporary women Gothic writers, with a particular focus on Angela Carter, Margaret Atwood and Toni Morrison. It explores how the Gothic is malleable in their hands and is used to demythologise oppressions based on difference in gender and ethnicity. The study presents new Gothic work and new nuances, critiques of dangerous complacency and radical questionings of what is safe and conformist in works as diverse as *Twilight* (Stephenie Meyer) and *A Girl Walks Home Alone* (Ana Lily Amirpur), as well as by Anne Rice and Poppy Brite. It also introduces and critically explores postcolonial, vampire and neohistorical Gothic and women's ghost stories” (Publisher).

See especially Chapter 3: “Margaret Atwood and Canadian Women's Gothic—Spite, Lies, Split Selves and Self-Deception,” pp. 63-90.

WRETHED, Joakim. “I Am a Place: Aletheia as Aesthetic and Political Resistance in Margaret Atwood's *Surfacing*.” *Journal of Aesthetics and Culture* 7 (2015): e1-e12.

“The article investigates the aesthetic and political power of Margaret Atwood's 1972 novel *Surfacing*. It argues that the novel's perennial vitality is partly explained by Jacques Rancière's theory about the aesthetic regime of art that highlights the tension between art for art's sake and art as a political instrument. By means of phenomenological methodology and concepts, mainly derived from Martin Heidegger and Maurice Merleau-Ponty, the examination uncovers an experiential aesthetics intimately intertwined with the protagonist's perceptions throughout the narrative. These perceptions and impressions are permeated by a sense of semireligious revelation. But here they are primarily seen from an epistemological perspective through the dominance of immediacy (denoted by the Greek *aletheia*) over verificational dimensions (denoted by the Roman *veritas*). These predominantly sensory aspects of *Surfacing* make up the aesthetic nerve that is linked to the political impact of the work. *Aletheia* functions as a promise of emancipation since it transcends the political division of the sensory, that is, art for art's sake and art as life. But, Atwood's work also upholds this separation since *aletheia* is ultimately autonomous, which in turn sustains the autonomy of the novel. It is claimed that the persistent status of *Surfacing*—and thereby its sustained political impact—is ultimately due to its aesthetic integrity. The novel's more explicit political concerns of ecocriticism and feminism are secondary in relation to the force of *aletheia*” (Author).

Available from: <http://journals.co-action.net/index.php/jac/article/view/28020>.

WRIGHT, Laura. “Vegans, Zombies, and Eco-Apocalypse: McCarthy's *The Road* and Atwood's *Year of the Flood*.” *ISLE: Interdisciplinary Studies in Literature and Environment* 23.3 (Summer

2015): 507-524.

"I want to examine two recent apocalyptic narratives, Cormac McCarthy's 2006 *The Road* and Margaret Atwood's *The Year of the Flood* (2009), the second of three co-temporal novels that began with 2003's *Oryx and Crake*, in order to explore the ways that both narratives engage and complicate the zombie/cannibal metaphor via a focus on food and the ethics of consumption in the postapocalyptic present featured in both works. Specifically, I am interested in the ways that the postapocalyptic landscapes depicted in these works the vegetationless, barren, and dark wastes of *The Road* and the globally warmed, baked, and polluted earth of *The Year of the Flood* function to reduce consumption to one of two extremes, either vegan or cannibal, and the ways that both works deconstruct the language of marketing and consumption that exists prior to the 'end of the world' that enables a societal dependence on specific kinds of food—meat and vegetable, real and 'fake.' If, as Mark Bosco suggests, 'the apocalyptic orientation of contemporary literature . . . impels the reader to act, to direct the future by transforming the here and now,' these works specifically ask that we act with regard to how and what (and who) we eat, before it is too late" (Author).

Available from: https://www.academia.edu/8299031/Vegans_Zombies_and_Eco-Apocalypse_McCarthy_s_The_Road_and_Atwood_s_Year_of_the_Flood. ISLE Interdisciplinary Studies in Literature and Environment. 21.4 2014 1-18 (1 August 2017).

Theses and Dissertations

BARKER, Natalya Machnaigh. "Revising Justice: Punitory Thought and Action in the Work of Atwood, Jordan, and Oates." MA thesis. Duke University, 2016. 85 pp.

"This paper examines how contemporary literature contributes to the discussion of punitory justice. It uses close analysis of three contemporary novels, Margaret Atwood's *The Heart Goes Last*, Hillary Jordan's *When She Woke*, and Joyce Carol Oates's *Carthage*, to deconstruct different conceptions of punitory justice. This analysis is framed and supported by relevant social science research on the concept of punitivity within criminal justice. Each section examines punitory justice at three levels: macro, where media messages and the predominant social conversation reside; meso, which involves penal policy and judicial process; and micro, which encompasses personal attitudes towards criminal justice. The first two chapters evaluate works by Atwood and Jordan, examining how their dystopian schemas of justice shed light on top-down and bottom-up processes of punitory justice in the real world. The third chapter uses a more realistic novel, Oates's *Carthage*, to examine the ontological nature of punitory justice. It explores a variety of factors that give rise to and legitimize punitory justice, both at the personal level and within a broader cultural consensus. This chapter also discusses how both victim and perpetrator can come to stand in as metaphors to both represent and distract from broader social issues. As a whole, analysis of these three novels illuminate how current and common conceptualizations of justice have little to do with the actual act of transgression itself. Instead, justice emerges as a set of specific, conditioned responses to perceived threats, mediated by complex social, cultural, and emotive forces" (Author).

Available from: <https://dukespace.lib.duke.edu/dspace/handle/10161/11977>.

BLADES, Sonya Elisa. "A Satire of Their Own: Subjectivity, Subversion, and the Rewriting of Literary History in Women's Satire of the Twentieth Century." PhD diss. University of North Carolina at Greensboro, 2016. 257 pp.

"In recent years, there has been renewed interest in the study of literary satire, particularly twentieth century works that are more aligned with the complexity and ambiguity found in Menippean satire. Despite the abundance of scholarship about satire produced within the past

decade, twentieth century women's satire is an area that has been largely ignored. One reason why there are so few studies about women's satire is that women theorists and critics distance themselves from the genre, making the argument that satire and women's writing are in contention with one another. Because satire is an important tool used by the oppressed to mock their oppressors, this dissertation aims to uncover how women writers of the twentieth century use specific techniques of satire to deride the literary establishment that attempts to categorize and rank genres as 'literary' while marginalizing women's ways of writing. I make the argument that parody and irony, both often used for the purpose of satirizing, are the two most common tools women writers use to critique the literary tradition. Furthermore, women's satire uses humor and an emphasis on the subjective experiences of women to deflate the masculine focus on empiricism, objectivity, and literary exclusivity.

Mikhail Bakhtin's theories related to Menippean satire, parody, dialogism, carnival and the novel are used in this study to offer a framework of how women writers situate their criticisms of patriarchal hegemonies and hierarchies, including those within the male dominated literary tradition. Women satirists favor the Menippean form because of its ambiguity, playfulness, malleability and resistance to easy categorization, as well as the genre's roots in the communal and egalitarian features of carnival. In addition, poststructural feminists such as Hélène Cixous, Luce Irigaray, Julia Kristeva and Judith Butler add insight as to why women's writing, including satire, is often misread by men when considering its refusal to fit neatly into the literary tradition and within distinct genre boundaries. This project intends to recover satire as an 'available means' for the woman writer. The chapters in this study offer examples of women writers within various literary movements of the twentieth century Virginia Woolf [*Orlando* and *Between the Acts*], Stella Gibbons [*Cold Comfort Farm*], Angela Carter [*The Bloody Chamber*], and Margaret Atwood [*The Handmaid's Tale*] who satirically parody established genres including biography, history, rural fiction, the fairy tale and dystopian literature" (Author).

Available from: <https://libres.uncg.edu/ir/uncg/listing.aspx?id=19535>.

BOULARD, Anaïs. "Un monde à habiter: imaginaire de la crise environnementale dans les fictions de l'Anthropocène = A World to Dwell In: Imaginary of the Environmental Crisis in the Fictions of the Anthropocene." PhD diss. Université d'Angers, 2016. 677 pp. In French.

"Some geologists argue that the Holocene, our current geological epoch, has now been replaced by the Anthropocene, a new geological time characterized by the irreversible impact of human activity on Earth. This scientific hypothesis is substantiated in large part by the environmental crisis striking the contemporary world. The many ways our environment is declining force us to question the current chances for the planet, and thus humanity, to survive. In the last decades, many works within northern occidental culture have been reflecting this troubling reality through fictitious scenarios. This network of numerous and diverse representations participate in building a social 'imaginary' (the French concept of 'imaginaire') of the environmental crisis. This study focuses on such representation in literature by comparing eight novels from France, Canada and the United States, deeming them as 'fictions of the Anthropocene.' It investigates what, in fact, contemporary fictions contribute to the social imaginary of the environmental crisis. The works this study concentrates on use common themes such as pollution or global warming, but also elaborate fictitious scenarios which imagine possible futures for an endangered world. Such works depict how the environmental crisis is related to the way we, as humans, dwell in the world. Within this context, it becomes convincingly apparent that the current environmental crisis is profoundly affecting humans individually and collectively. The elaborate writing and the corresponding imaginary of these works confirm the relevance of literary narratives when considering the question of human survival in the Anthropocene.

[The novels examined include: Michel Houellebecq, *La Possibilité d'une île*, Linga Hogan, *People of the Whale*, Éric Chevillard, *Oreille Rouge* and *Sans l'orang-outan*, Margaret Atwood, *Oryx and Crake*, *The Year of the Flood*, and *MaddAddam*, as well as Volodine, *Nos animaux préférés*] (Author).

Available from: <https://tel.archives-ouvertes.fr/tel-01376541/>.

BRUINIUS ALSPACH, Berniece. "Remembering Modernism in *The Remains of the Day*, *Cat's Eye*, and *Atonement*." PhD diss. Claremont Graduate University, 2016. 210 pp.

"The examination of these three novels—*The Remains of the Day*, *Cat's Eye*, and *Atonement*—in part investigates how authors Kazuo Ishiguro, Margaret Atwood, and Ian McEwan, respectively, apply and question the tenets of Henry James's essay 'The Art of Fiction' and Virginia Woolf's essay 'Modern Fiction,' both of which are pillars of modernist literary theory. Ishiguro, Atwood, and McEwan integrate elements of psychological complexity through narrative innovations, suggesting the influence and the memory of both James and Woolf. In each novel, the narrator's intricacies are depicted through a series of memories associated with the past but remembered in the narrator's present. Through these three novels, this research explores how contemporary literature recreates the past through the recollections of a narrator, a thoroughly modernist technique particularly embodied by the literary philosophy of James and Woolf.

The emphasis on memory and past events directs attention to the representation of history. Thus, 'Remembering Modernism' also examines the depiction of history in *The Remains of the Day*, *Cat's Eye*, and *Atonement*, exploring how the events during and after World War II in these late-century novels compare to the depictions of the Great War in modernist texts. Specifically, all three authors' portrayals of history present a decidedly modernist view of the repercussions of world war.

Though 'Remembering Modernism' devotes considerable attention to assessing the unmistakable footprint of Modernism in three late-century novels, Postmodernism's influence is also addressed. The presence of Postmodernism—the more contemporary literary tradition—in *The Remains of the Day*, *Cat's Eye*, and *Atonement* underscores the persistent validity of modernist theory, transcending the techniques of the popular literary fashion of the day. In short, these three novels demonstrate the ongoing influence and memory of literary Modernism in the late-twentieth and twenty-first centuries" (Author).

Available from: DAI-A 78/07(E), *Dissertation Abstracts International*.

CAMARAGO, Mabiana. "'Give Me Children or Else I Die' A maternidade como novum na ficção científica *The Handmaid's Tale* (1985) de Margaret Atwood" = 'Give Me Children or Else I Die': Motherhood as the Novum in the Science Fiction Novel *The Handmaid's Tale* (1985) By Margaret Atwood." MA thesis. Unicentro [University], Brazil, 2015. 91 pp. In Portuguese.

"*The Handmaid's Tale* (1985), a novel by the Canadian author Margaret Atwood, allows important reflections on the representation of motherhood as a multifaceted social, cultural and political process. In Atwood's narrative, motherhood is presented frighteningly through the perspective of a handmaid who is obliged to procreate for the governing elite in a world where most women are infertile. Considering *The Handmaid's Tale* also as a work which belongs to the literary mode science fiction (SF), this thesis aims to analyze it from the characteristics of SF and observe how certain categories operate in the novel, for example, the novum, which is the conducting thread of the plot. Thus, it is considered as an assumption that motherhood is the novum in the novel and surrounding it, other themes operate, such as totalitarianism, patriarchy and feminisms. Nevertheless, through the discussion of

motherhood it is concluded that there are postmodern impulses in this work as well. To accomplish this discussion, Chapters I, entitled 'Science Fiction, Motherhood: Theoretical Aspects' talks about the literary mode SF and its corresponding features, approaching its (in)definitions based on theoretical texts by Isaac Asimov, James Gunn, Paul Kincaid, and Samuel Delany and it also brings into light a theoretical review on motherhood, which presents itself as a complex and contradictory process. In this second part, the authors who guide the discussion are Simone de Beauvoir, Elisabeth Badinter, Gilles Lipovetsky, Sharon Hays, Nancy Chodorow, and Sara Ruddick. Chapter II, called '*The Handmaid's Tale*: Motherhood as the Novum,' consists of an analysis of *The Handmaid's Tale*, observing how the issues of motherhood as the novum are developed and also how they raise other themes addressed by Atwood. Chapter III, called 'Final Remarks,' presents the final ideas, synthesizing and concluding what has been presented in the previous chapters" (Author).

Available from: <http://tede.unicentro.br:8080/jspui/handle/tede/78>.

CIOBANU, Calina. "Disposable Life: The Literary Imagination and the Contemporary Novel." PhD diss. Duke University, 2015. 251 pp.

"This dissertation explores how the contemporary Anglophone novel asks its readers to imagine and respond to disposable life as it emerges in our present-day biopolitical landscape. As the project frames it, disposable life is not just life that is disposed of; it is life whose disposal is routine and unremarkable, even socially and legally sanctioned for such purposes as human consumption, scientific knowledge-production, and economic and political gain. In the novels considered, disposability is tied to excess to the 'too many' who cannot be counted, much less individuated on a case-by-case basis.

This project argues that the contemporary novel forces a global readership to confront the mechanisms of devaluing life that are part of everyday existence. And while the factory-farmed animal serves as the example of disposable life par excellence, this project frames disposability as a form of normalized violence that has the power to operate across species lines to affect the human as well. Accordingly, each chapter examines the contemporary condition of disposability via a different figure of disposable life: the nonhuman (the animal in J. M. Coetzee's *The Lives of Animals* and *Disgrace*), the replicated human (the clone in David Mitchell's *Cloud Atlas* and Kazuo Ishiguro's *Never Let Me Go*), the woman (in Margaret Atwood's *MaddAddam* trilogy), and the postcolonial subject (the victim of industrial disaster in Indra Sinha's *Animal's People* and political violence in Michael Ondaatje's *Anil's Ghost*). Chapter by chapter, the dissertation demonstrates how the contemporary novel both exposes the logic and operations of disposability, and, by mobilizing literary techniques like intertextual play and uncanny narration, offers up a set of distinctively literary solutions to it. The dissertation argues that the contemporary novel disrupts the workings of disposability by teaching its audience to read differently whether, for instance, by destabilizing the reader's sense of mastery over the text or by effecting paradigm shifts in the ethical frameworks the reader brings to bear on the encounter with the literary work. Taken together, the novels discussed in this dissertation move their readership away from a sympathetic imagination based on the potential substitutability of the self for the other and toward a form of readerly engagement that insists on preserving the other's irreducible difference. Ultimately, this project argues, these modes of reading bring those so-called disposable lives, which are abjected by dominant social, economic, and political frameworks, squarely back into the realm of ethical consideration" (Author).

Available from: <https://dukespace.lib.duke.edu/dspace/handle/10161/9955?show=full>

CONRAD, Jennifer L. "Becoming Nonhuman: Uncanniness, Impossibility and Human-Animal Indistinction in Recent Literature and Visual Art." PhD diss. University of Wisconsin—

Madison, 2016. iv, 248 pp.

“Though much work in the emerging field of animal studies theorizes human-animal relations and offers ways to bring about justice for animals, far fewer studies speak to how literature and art can aid in developing an ethics that takes into account the bodies of nonhumans as well as the bodies of humans. By examining twentieth-century and contemporary literature and visual art that destabilizes accepted notions of the human by introducing elements of the uncanny, in which the familiar becomes suddenly strange, *Becoming Nonhuman* aims to foster interdisciplinary dialogue on the rapidly growing field of animal studies by considering representations of human and animal bodies that undermine and complicate taxonomic boundaries, thereby blurring the lines between animal and human, self and other.

In this investigation, I examine works by fiction writers Margaret Atwood, T.C. Boyle, Angela Carter, Annie Proulx, Karen Russell, Hannah Tinti, and Joy Williams; poet Lynn Emanuel; painters Francis Bacon and Jenny Saville; and photographers Martin d’Orgeval, Laurent Bochet, and Britta Jaschinski. Taking the essential strangeness of animals as a starting point for discussion and asking what, when faced with this impossibility of understanding the other, our obligations nonetheless are, my investigation considers the material likeness of human and animal bodies and their existence as meat and as skin, along with human attempts to metamorphose into animals. While such attempts fail because they are limited by one’s corporal existence, they nonetheless introduce the possibility of becoming something other than human through the act of inhabiting another’s perspective, of becoming, in essence, nonhuman. In considering moments of uncanniness mediated by the materiality of the human/animal body that disrupt established species boundaries, I work to open a more inclusive space for reflecting on who constitutes us and to widen our notions of who matters from an ethical standpoint. I argue that an ethics that encompasses the animal can be established on the basis of a common corporal vulnerability rather than on a relationship that may or may not occur” (Author).

Available from: DAI-A 77/10(E), Dissertation Abstracts International.

DAVID, Sophia. “Eco-Fiction: Bringing Climate Change into the Imagination.” PhD diss. University of Exeter, 2016. 330 pp.

“As a global population, inclusive of humans, fauna, and flora, we are each subject, though disproportionality, to the risks associated with our planet’s changing climate. These changes are largely caused by our unabated expulsion of CO₂ emissions into the atmosphere. Our globalized world and economic activities have largely engendered the burning of fossil fuels. The 2014 report from the Intergovernmental Panel on Climate Change states that to mitigate the worst effects of climate change, which means keeping warming below 2°C, we need to achieve emissions scenarios relative to pre-industrial levels. Without such reductions, we can expect substantial species extinction, increased food insecurity, frequent extreme precipitation events, continued warming and acidification of the ocean, global mean sea level rise, and more frequent and longer lasting heatwaves. Responding to this means collective action at a global level.

In my thesis, I ask how the novel can respond to and help us to cognise these demands, as well as to cognise the scale and complexities of climate change, its philosophical and physical implications, and to attend to the particularities of local place whilst remaining global in its scope and vision. I argue that climate change gives rise to a new form of novel. My work is primarily concerned with eco-fiction and how it can raise consciousness about climate change. I consider that the novel, as a counterfactual narrative, can personalise the issue, create stories so that we have ways to speak about it and enchant us towards an ecological imagining. My thesis begins by discussing the existing genre of popular climate change fiction. This mostly

consists of clichéd, post-apocalyptic and hero-orientated disaster narratives. These novels are often predictable and limited in how they can engage the reader with climate change. In my second chapter I look at how climate change affects and alters our language. Certain processes belonging to it lead to a loss of words but also to the production of new words. I examine these themes in Margaret Atwood's *Oryx and Crake* (2003), Cormac McCarthy's *The Road* (2006), Marcel Theroux's *Far North* (2009) and Indra Sinha's *Animal's People* (2007).

Popular fiction typically provides an egocentric account, concerned with the development and interior world of an individual. Yet, they must move towards a more holistic outlook, as found in Ghosh's example, which can depict the wider interconnections of the nonhuman world. Though climate change is both global in impact and the response it demands, it is particularity with the local that I consider to be essential to eco-fiction. The complexity, wonder and incalculable interconnections and variety owing to place cannot be evoked without such particularity. Therefore, climate fiction must balance itself against the broad demands of a global crisis whilst attending to the special character of place and fabric of the local."

Available from: <https://ore.exeter.ac.uk/repository/handle/10871/24331>.

DOSTANIĆ, Jelena D. "Female Characters in the Novels of Toni Morrison, Margaret Atwood and Anita Desai From the Theoretical Perspectives of Feminism, Postmodernism and Postcolonialism." PhD diss. University of Belgrade (Serbia), 2015. 308 pp. In English.

"The primary focus of this dissertation is on the female characters of the three chosen authors. This paper also deals with the issue of female authorship, that is, the social circumstances that have to a great extent shaped and still impact the literary work of female writers. Finally, the dissertation reflects on the manner in which female authors approach women's issues that shape female identity.

[The sections on Atwood include: 5. Margaret Atwood's Authorship (113-136): 5.1. Atwood and the World of Literature; 5.2. Atwood as a Female Author; 5.3. Atwood's Female Characters; 5.4. Atwood as a Canadian Author; 5.5. Atwood and Theoretical Frameworks: 5.5.1. Atwood and the Postcolonial Theory; 5.5.2. Atwood and the Feminist Theory; 5.5.3. Atwood and the Postmodern Theory, and these are followed by specific analyses of *The Robber Bride* (137-180) and *Surfacing* (181-204)]" (Author).

Available from: <https://fedorabg.bg.ac.rs/fedora/get/o:10554/bdef:Asset/view>.

DREWETT, Anne. "Women, Animals and Meat: A Feminist-Vegetarian Critical Approach to Margaret Atwood's *The Edible Woman* and Michel Faber's *Under the Skin*." MA thesis. Umeå University (Sweden), 2016. 31 pp. In English.

"In this thesis, Margaret Atwood's *The Edible Woman* and Michel Faber's *Under the Skin* are analysed from the perspective of feminist-vegetarian critical theory. Both texts deal with the idea of feeling like or being meat, but approach this idea from different angles. In *The Edible Woman*, the connection to feeling like meat is metaphorical and rooted in gender relations, while in *Under the Skin*, it is literal, related to the idea of being animal. What becomes clear through an analysis of these two texts is that they both deal with the interlocking oppressions of women and animals. In *The Edible Woman*, protagonist Marian loses her subjectivity and stops eating meat when, as a result of the dynamics of her relationship with her boyfriend (later fiancé), she starts identifying with animals that are hunted or eaten. In *Under the Skin*, the alien protagonist Isserley, as female, non-human and in her natural form looking like a kind of mammal, represents both women and animals in her objectifying returned gaze on human men. Examining these two texts together highlights the interlocking nature of patriarchy and speciesism, and shows how these oppressions are better understood in relation

to each other” (Author).

Available from:

<http://umu.divaportal.org/smash/record.jsf?pid=diva2%3A908233&dswid=3224>.

FISHER, Lauren. “Between Oneself and the Other: Empathy, Dialogism, and Feminist Narratology in Two Novels by Margaret Atwood.” MR (Master of Research) thesis. Macquarie University (Australia), 2015. 82 pp.

“This thesis will propose a model of feminist narratology that is informed by insights offered by cognitive literary studies, intersectionality, and Bakhtinian dialogism. Focusing on empathy between women as a core concern, I examine the thematic and discursive treatment of this concept in two novels by Margaret Atwood, *Cat’s Eye* (1989) and *The Robber Bride* (1993). I particularly emphasize the novels’ creation of an active reading position, which is facilitated by the interaction and tension between elements of story and discourse. As the novels’ female protagonists learn to empathize with women whom they see as Other while simultaneously respecting the autonomous selfhood of these women, readers of the texts are positioned to identify emotionally with the protagonists while also viewing them from a more distanced standpoint. Through the balancing of emotional closeness with intellectual distance, the evocation and subsequent problematisation of schemata, and the metafictional treatment of storytelling as an authorial construction of self and other, these novels engage both the emotive and the cognitive elements of narrative empathy and also position the reader to reflect actively upon her own viewpoint. This formulation of narratological dialogic empathy, I contend, is thus an appropriate model to reflect and reinforce prevailing feminist philosophy, which combines empathetic understanding with respect for difference and autonomy” (Author).

Available from:

<https://www.researchonline.mq.edu.au/vital/access/manager/Repository/mq:44712>.

GONÇALVES, Maria Adriana Cardoso de Azevedo. “O feminismo distópico: as vozes de *Brave New World* e de *The Handmaid’s Tale*.” MA thesis. Universidade de Coimbra (Portugal), 2016. 97 pp. In Portuguese.

“The key focus in this paper is on the female characters from *Brave New World* (1938) and *The Handmaid’s Tale* (1985). Bearing in mind the dystopic worlds they live in, their actions and thoughts will be analyzed in order to discuss whether these societies are, in fact, patriarchal societies” (Author).

Available from: <https://estudogeral.sib.uc.pt/handle/10316/30493>.

GUIMARÃES, Jéssica. “Os retalhos da memória e intertextualidade em *Vulgo Grace* de Margaret Atwood.” MA thesis. Universidade Federal do Rio Grande do Sul (Porto Alegre, Brazil), 2016. 77 pp. In Portuguese.

“The present thesis discusses issues related to memory and intertextuality, taking as a starting point the different texts from *Alias Grace* (*Vulgo Grace*), written by the Canadian writer Margaret Atwood. The book retrieves the true story of Grace Marks, a maid sentenced to life imprisonment for being an accomplice to the murder of her employer and his housekeeper. Grace shows symptoms of amnesia, forgetting the facts that occurred in the murders. Focusing on memory and intertextuality in the story, this paper explores the first-person narration by Grace, the third person narration about Simon, and the paratexts. Comparisons between the different types of texts are based on the concepts of intertextuality developed by Júlia Kristeva and Tiphaine Samoyault and theories of memory by way of Márcio Seligmann-Silva, Michael

Pollak, and Alba Olmi. Other concepts, such as Sigmund Freud's interpretation of dreams and Linda Hutcheon's idea of historiographic metafiction are also included in this analysis" (Author).

Available from: <http://www.lume.ufrgs.br/handle/10183/156989>.

HILLMAN, Rhiannon. "Harbinger of Doom: Dystopian Literature and Humanity's Current Crisis." MA thesis. Sonoma State University (CA), 2015. 102 pp.

"This thesis begins by discussing the origins, historical trajectory, and significant features of dystopian literature. Subsequently, it engages with the American culture's current infatuation with young adult dystopian literature and argues that the millennial generation, specifically, are the intended audience for these purported works of fiction which reflect millennials' growing awareness of the crises that exist on a societal and global level and their desire to rectify them. This work includes factual data that parallels the fictional allegories of novels such as, *1984* by George Orwell, *Divergent* by Veronica Roth, *Oryx and Crake* by Margaret Atwood, among several others. Lastly, through a critical lens this thesis will analyze the genre of dystopian speculative fiction and argue that there is a razor thin line between these so-called fictional dystopian landscapes and the alarmingly real issues of our distressed planet and disintegrating society" (Author).

Available from: <http://sonoma-dspace.calstate.edu/handle/10211.3/186197>.

HOBZA, Mitchell Christopher. "I Am Not Your Justification for Existence: Mourning, Fascism, Feminism and the Amputation of Mothers and Daughters in Atwood, Ziervogel, and Ozick." MA thesis. University of Nebraska, 2015. 46 pp.

"This thesis examines the complexities of mother-daughter relationships in twentieth-century women's literature that includes themes about fascism and totalitarianism. Of central concern is how mothers and daughters are separated, both physically and psychically, in Margaret Atwood's *The Handmaid's Tale*, Meike Ziervogel's *Magda* and Cynthia Ozick's *The Shawl*. Adrienne Rich's *Of Woman Born* provides the theoretical framework for considering maternity and the institution of motherhood. These separations occur through two modes: physical separation by political force; and psychical separation through ideological difference and what Rich terms as 'Matrophobia.' The physical separation is analyzed through a synthesis of Rich's theory and historical analysis of Nazi policy on maternity. The psychical separation occurs through the mothers attempts to transmit ideologies (fascism, feminism and classism) to their daughters and the disruptions of the transmissions vis á vis Matrophobia. These ideological transmissions will be analyzed through a synthesis of Rich and Chela Sandoval's *Methodology of the Oppressed*. These two forms of separation and amputation erupt into acts of mourning for the loss of matrilineage, which will be analyzed with Rich and Judith Butler's *Precarious Life*. From mourning arises the justification for these failed transmissions, and justifications for maternity—which will incorporate Sandoval's work on "love." The complications of the relationships of mothers and daughters not only show how the relationship can explore the constraints of maternity in literature, but also serve as a guide to thinking critically about how motherhood is socially constructed as an institution. In short—by examining maternity and fascist regimes, the intersections of race, class and gender show that maternity, and motherhood, while constrained, was also a privilege, as the state rigidly defined who could be a mother, and who could not" (Author).

Available from: <http://digitalcommons.unl.edu/englishdiss/104/>.

IRVINE, Anaise. "Recycled Alterity: Familiar Dehumanisation in the Contemporary Fiction of Genetic." PhD diss. University of Auckland, 2016. 200 pp.

“Genetic technologies are now sufficiently advanced to alter the human genome. Indeed, gene editing is already practiced in some countries for medical purposes. However, future directions for the use of genetic technologies are unclear. Scholars of the posthuman future tend to speculate that genetic engineering (and other technologies) will create superhumans, and the term human enhancement is used to describe the practice of improving the human form. However, recent fiction on bioengineering themes envisages not a programme of enhancement, but rather the creation of a new genetic class system in which cloned or engineered human-like organisms form an oppressed and abused minority. These organisms which I term genetic posthumans have emerged as protagonists in numerous novels and films, allowing for a humanising view of the interiority of the cloned or engineered mind. This humanised mind is then juxtaposed to the genetic posthumans othered status. In order to establish the alterity of the genetic posthuman, storytellers strategically recycle modes of dehumanisation applied in historical race- or gender-based struggles. In each case, genetic posthumans are described in a manner recalling other oppressed outgroups: they are made secondary to unaltered humans, they are economically exploited, and they are treated as animals despite their evident humanness. This primes audiences to accept the purported differences of the genetic posthuman as social constructions rather than natural or biologically innate distinctions. This thesis proposes that contemporary genetic engineering fictions act as a corrective to the assumptions of posthumanist theory by positioning genetic posthuman characters as disadvantaged beings, using forms of dehumanisation made familiar by recent history. David Mitchell’s *Cloud Atlas* (2004), Kazuo Ishiguro’s *Never Let Me Go* (2005), and Margaret Atwood’s *MaddAddam* trilogy (2003-2013) are examined as key examples of fiction in this area. Other novels, plays, and films are also analysed, including George Lucas’s *THX 1138* (1971); Kate Wilhelm’s *Where Late the Sweet Birds Sang* (1976); Ridley Scott’s *Blade Runner* (1982); Fay Weldon’s *The Cloning of Joanna May* (1989); Michael Marshall Smith’s *Spares* (1996); Caryl Churchill’s *A Number* (2002); and Michael Bay’s *The Island* (2005). Each of these works contests the posthumanist assumption that genetic technologies will be used to improve the human form. Although human enhancement is a possible outcome of genetic engineering, these storytellers imply another scenario: that corporatized science could lead to the creation of economically useful, animalised, dehumanised creatures. These genetic posthumans could have human (or human-like) bodies and minds, but not human rights” (Author).

Available from: <https://researchspace.auckland.ac.nz/handle/2292/31695>.

ISABELLA, S. Joy. “Confluence of Social and Cultural Domains: A Critical Study on Margaret Atwood’s *The Blind Assassin*.” PhD diss. Bharathiar University (India), 2012. 186 pp.

“Canadian Literature deals with identity crisis, the motives for quests, isolation, social and familial problems. The cultural conflicts have marked social and political history. These problems, which prevail in Canadian society, have captured the imagination of Margaret Atwood. Although a great deal of attention has been given to many of Margaret Atwood’s novels, certain themes in *The Blind Assassin* have not been fully explored. This study critically examines the confluence of social and cultural domains in Atwood’s *The Blind Assassin*. The thesis is divided into six chapters. The first chapter presents the introduction to Canadian Literature, Margaret Atwood and her writings, review of literature and the scheme of the thesis. Chapter two entitled ‘Aesthetics of Nature’ analyses the experience of nature by men and women characters. Even though experience of nature is universal, in the Canadian social scene, women have a vast experience of nature. It also traces the development from nature to culture. Chapter three, ‘Valorization of Culture,’ is a brief survey of the Canadian culture in *The Blind Assassin*. It analyses the association between self-fashioning and circumstances, which is based on Canadian culture. It brings out the entanglement of the family history with the national history of Canada. The fourth chapter, ‘Victimization and Survival,’ exposes the

wickedness of men on the one hand and the brutality of the state on the other. Atwood's definition of four victim positions in the *Survival* is applied to the major female characters. The patterns of inner experience recorded in the novel are the memories of home and childhood, parental relationships, and betrayal in love and marriage. The penultimate chapter, 'Language and Style' elicits the symbolism, reporting style and the poetic style employed by the novelist. The concluding chapter focuses on the conclusions about the social and cultural domains of the text. The novel has a specific socio-cultural background. It reflects the social scene in all its variety, colour and complexity. It establishes an effective confluence of social and cultural domains to the theme of the novel" (Author).

Available from: <http://shodhganga.inflibnet.ac.in/handle/10603/33841>.

JENSEN, Rune Tveitstul. "The Role of Trees in Shakespeare, Tolkien, and Atwood." MA thesis. University of Oslo, 2016. 109 pp.

"This thesis explores some of the roles and functions that trees have in works of imaginative literature, as symbols, as structural elements, and as representations of real trees in the physical world. Whereas most other studies treat trees only as symbols, or, which is often the case, do not treat them at all, this study aims to show that it is worthwhile to pay more attention to the role of trees in books, and that they are as important as suggested by the linguistic connection between the words book and beech, and the fact that both trees and books have leaves. Through close reading, this study shows the importance of trees in selected works by: William Shakespeare (1546-1616), with a particular focus on *The Tempest* and *As You Like It*; J. R. R. Tolkien (1892-1973), focusing on *Leaf by Niggle* (1945) and *The Lord of the Rings* (1954-55); and Margaret Atwood (1939-), giving particular attention to the *MaddAddam* trilogy (2003-2013) and *Up in the Tree* (1978). The study is indebted to ecocriticism, especially in those parts that deal with the relationship between literary trees and trees in the physical world" (Author).

Available from: <https://www.duo.uio.no/handle/10852/51532> .

KADAM, Meena Surendra. "The Novels of Margaret Atwood: A Critical Study." PhD diss. Shivaji University (India), 2011. 222 pp.

No abstract—novels range from *The Edible Woman* to *The Year of the Flood*. Available from: <http://shodhganga.inflibnet.ac.in/handle/10603/40746>.

KATZER, Caterina Paola Gabriele. German-Canadian Identity Negotiation. A Comparative Study About Selbst(Er)Findung 'in Margaret Atwood's *Cat's Eye* (1988) and Felicitas Hoppe's *Hoppe* (2012) = Deutsch-Kanadische Identitätsarbeit. Eine vergleichende Studie zur, Selbst(Er)Findung' in Margaret Atwood's *Cat's Eye* (1988) und Felicitas Hoppes *Hoppe* (2012). University of Waterloo and the Universität Mannheim, 2016. 106 pp. In German.

"This thesis examines the identity construction, or rather negotiation, of the protagonists of the novels *Cat's Eye* (1988) by Margaret Atwood and *Hoppe* (2012) by Felicitas Hoppe, who are both prize-winning authors of the present literature scene. As both novels are partly set in Canada, the question is raised as to whether there are intercultural differences in finding the self. One important aspect for creating identity is the person's childhood and the circumstances and influences during childhood. Memories are essential for writing an autobiography and having an identity. Therefore, I first analyse the meaning of memory for the personal identity of the two protagonists and how that is related to the biographical novels. Secondly, I explore how identity is produced on the level of personal identity. The next chapter looks at personal identity by adapting the theory about childhood, adolescence, and adulthood by the psychoanalyst Erik H. Erikson. Furthermore, the concept of Robert Havighurst about

the developmental tasks everyone must face in his life, is applied to the two protagonists Elaine Risley and Felicitas Hoppe. Among these psychosocial, sociological, and psychological concepts, the role theories of Erving Goffman and Lothar Krappmann are also very interesting in analyzing the social life of the two women, as they struggle with their closest connections of family and friends and try to find their roles in life. Gender roles and being a victim are of special importance in this case. The last chapter about personal identity deals with the concept of Elaine and Felicitas and how it was built up in childhood. Collective identity appears in this thesis through the picture of national identity both novels reveal. How should a Canadian or a German be and, especially, how is Canada displayed in the two novels? Atwood is narrating the history of Toronto and the sociohistory of Canada from the 40s until the late 80s of the last century in *Cat's Eye*. Hoppe tells the reader more about several countries and how Felicitas' life is affected by the characteristics of the nationalities and its people. The concluding chapter deals with the search and need for home, which both women have. It explains what home can be for a person and analyses which landscapes, countries, and values can mean home for Elaine and Felicitas" (Author).

Available from: <https://uwspace.uwaterloo.ca/handle/10012/10761>.

KIRKVIK, Anette. "Gender Performativity in *The Handmaid's Tale* and *The Hunger Games*." MA thesis. UiT The Arctic University of Norway, 2015. 92 pp. In English.

"This thesis is about female characters and gender in two dystopian novels, *The Handmaid's Tale* and the contemporary phenomenon *The Hunger Games*, and how they relate to each other and to men. The larger focus will be on individual freedom through gender performance through the references to the romance plot, thus emphasizing gender as a social construct. Further this work explores how the gender performance we see in both works emphasizes an exaggerated female gendered persona, but in completely opposite ways. *The Handmaid's Tale* is a story where women's rights have been revoked, and thus women are put in gender roles taken to the extreme, with no rights, no opinions, and no cosmetics or beauty products of any kind. A once independent woman is turned into an object, a 'vessel' whose sole purpose is to bear children to save the population" (Author).

Available from: <http://munin.uit.no/handle/10037/8108>.

KITTLESON, Allison. "Wound Up About Brave New Seed: Biotechnology and the Food Industry in Dystopian Literature." MA thesis. Saint Louis University, 2016. 80 pp.

"This thesis examines consumer attitudes toward genetically modified organisms (GMOs) in order to interpret their appearance in several works of dystopian literature. Included in this examination are the definition and context of the term GMO, some background of genetic modification, and a brief history of the rise of cities and the increase in the size and efficiency of the food system in the United States. This text merges a basic scientific exploration of genetic modification with a Marxist economic analysis in order to interpret the meaning in several dystopian works of literature.

Most conversations about GMOs tend to focus on arguments of natural versus unnatural, but *The Windup Girl* by Paolo Bacigalupi exposes the focus of this thesis—the economic threat accompanying genetically modified foods which is often-overlooked. *Brave New World* by Aldous Huxley is also analyzed as an earlier glimpse of genetic modification, and *Oryx and Crake* by Margaret Atwood explores genetic modification and food markets.

The primary focus of this thesis concerns dystopian portrayals of food and GM seed systems, general processes of commodification as outlined by Karl Marx, food systems in capitalist economies with a focus on the US, legal policy concerning GMOs, and potential modifications

or solutions to these systems in the interest of liberty and progress” (Author).

Available from: MAI 55/05M(E), *Masters Abstracts International*.

KLINGENSMITH, Elsa. “Feminist Themes in Dystopias.” MA thesis. Indiana University of Pennsylvania, 2016. 85 pp.

“This thesis is an exploration xenophobia, the commodification of women’s bodies, and the construction of personhood in feminist dystopias. Through this analysis of various works, it is shown that women and nature are largely ignored in classic male-authored dystopic works, which favor technology and male characters, while female-authored works are able to give more time to women and nature without ignoring the issue of technology. In examining these trends, ecofeminism is discussed as a theoretical lens, in which Val Plumwood’s idea of binaries and dualism in western culture is crucial.

George Orwell’s *Nineteen Eighty-Four* and Aldous Huxley’s *Brave New World* are used to establish a status quo for male-authored dystopias which is then contrasted with various female-authored dystopias such as Ursula K. LeGuin’s *The Dispossessed* and *The Left Hand of Darkness*, Octavia Butler’s *Dawn*, and Margaret Atwood’s *The Handmaid’s Tale*, culminating in the final chapter with explores Atwood’s *MaddAddam* trilogy in depth and brings together all the previously discussed themes and issues from the other novels. This trilogy connects the constructions of personhood with genetically modified organisms/alien life-forms, xenophobia, and the commodification of women’s bodies. Atwood clearly shows the various ways that women construct identities and visions of personhood through their actions, even in a world that attributes them with no intrinsic power” (Author).

Available from: <http://knowledge.library.iup.edu/etd/1389/>.

LASITHA, T. T. “Still I Rise: Survival and Empowerment in Select Novels of Anita Desai, Margaret Atwood and Alice Walker.” PhD diss. Mother Teresa Women’s University (India), 2011. 273 pp.

“Anita Desai, Margaret Atwood and Alice Walker are widely acclaimed women novelists whose fame lies mainly in their incomparable characterization of women. Though they hail from different countries, their focus is on gender issues and the role of women in the twenty-first century. They attempt to interpret the complex role of women by probing deep into the inner recesses of the feminine psyche. They portray women with such power and insight that their novels become the work of consummate artists. They portray the struggle of women who triumph over their hardships and ‘still rise.’ The thesis is divided into five chapters namely Introduction, The Feminine, The Survivor, The Empowered and Conclusion.

Chapter I, ‘Introduction’ is about the growth of feminism down through the ages to the modern age. It throws light on the women’s writings in India, Canada and Afro-America. The literary contribution of Anita Desai, Margaret Atwood and Alice Walker and their select works *Clear Light of Day*, *Fasting Feasting*, *The Edible Woman*, *Surfacing*, *Meridian* and *The Color Purple* are discussed here. Chapter II, ‘The Feminine’ focuses on women who are passive, beautiful and angelic. She is assigned multiple roles to play in the arena of life. Women here are analyzed as a sexual object, as bearer and rearer, as sacrificer. The Feminine is represented as the quintessence of femininity or the ‘eternal feminine.’ Chapter III, ‘The Survivor’ argues that survivors are the pioneers of ‘new woman’ who are on the threshold of emancipation. These women reflect the awareness and protest in them. Survival is the first step towards awareness, which make them assertive and strong, instilling courage and inspiration in others. They face challenges by overcoming brutality and degradation and come out as survivors. Chapter IV, ‘The Empowered’ focuses on the empowered or the new women who is on a quest

for autonomy and independence. They are powerful and dominating. Having undergone the physical, mental and spiritual struggle, they come out successful and empowered. The driving ideology of new women is to discard the feminine and develop a new image for themselves” (Author).

Available from: <http://shodhganga.inflibnet.ac.in/handle/10603/34317>.

McDONALD, Fran. “Laughter Without Humor: Affective Passages Through Post-War Culture.” PhD diss. Duke University, 2015. 233 pp.

“There is a scene in Margaret Atwood’s dystopian novel *The Handmaid’s Tale* in which Offred, eponymous handmaid to the totalitarian theocracy that now governs America, is overwhelmed by the sudden need to laugh. Spasms wrack her body. She crams her hands into her mouth, she fears she will vomit, she imagines she is giving birth. Finally, well aware that her convulsions would register as subversion to a regime that polices bodies and supervises affects, Offred crawls into a cupboard in an effort to ‘compose herself.’ Laughter without Humor arose from this passage, from the inexplicable laughter that overwhelms Offred’s disciplined body and demolishes her carefully composed self. The suspicion that laughter challenges the self-contained ‘I’ has always been buried in our idioms: the subject ‘dissolves’ in laughter, the individual proliferates suddenly into a ‘barrel’ or ‘bundle’ of laughs, ontological boundaries are breached as we ‘roar’ or ‘bark’ with laughter. In the twentieth-century, laughter appears across a wide variety of artistic forms as a vigorous affective force capable of convulsing being and exploding calcified structures of thought. This project examines the interrelationship between fictional depictions of humorless laughter and the dissolution and reconfiguration of the subject in poststructuralist theory.

The field of humor studies, which counts Aristotle, Kant, and Freud among its contributors, avoids laughter’s irrational properties and instead offers scientific reasons—physiological, evolutionary, and psychological—as to why we laugh. In contrast, ‘Laughter without Humor’ seeks to understand laughter on its own terms by posing an alternate question: what does laughter do? In four chapters, I consider four discrete strains of humorless laughter: the dankly corporeal flow of a specifically female ‘dangerous laughter’ (Chapter 1), the blustering wave of ‘ecstatic laughter’ associated with mystic experience (Chapter 2), an infectious ‘grotesque laughter’ that tosses the individual back and forth between ontological categories with uncanny fervor (Chapter 3), and the shattering shriek of ‘atomic laughter’ that indexes the experience of total nuclear annihilation (Chapter 4). In particular I focus on literary work from William James, André Breton, T.S. Eliot, Nathanael West, Henri Michaux, Kurt Vonnegut, Stanley Kubrick, Margaret Atwood, and Steven Millhauser; and on philosophical texts by Friedrich Nietzsche, Georges Bataille, Michel Foucault, Gilles Deleuze, Hélène Cixous, Catherine Clément, Julia Kristeva, Édouard Glissant, Brian Massumi, and Eugenie Brinkema. I ultimately argue that the messy burst of laughter disturbs the intelligibility of both self and text. In so doing, it clears a space to imagine new, provisional models of personhood that are based on affective entanglement rather than rational self-containment” (Author).

Available from: <https://dukespace.lib.duke.edu/dspace/handle/10161/9869>.

MIRA, Muurinen. “Depictions of Corporatocratic Dystopia. Margaret Atwood’s *The Year of the Flood*, Dave Eggers’ *The Circle*, and Gary Shteyngart’s *Super Sad True Love Story*.” MA thesis. University of Helsinki, 2016. 84 pp. In English.

“In my master’s thesis (*pro gradu*) I analyze three novels that are set in the future: *The Year of the Flood* by Margaret Atwood, *The Circle* by Dave Eggers, and *Super Sad True Love Story* by Gary Shteyngart. I suggest that while the novels share a great deal of tropes with such dystopian classics as Aldous Huxley’s *Brave New World*, George Orwell’s *Nineteen Eighty-*

Four, and Yevgeni Zamyatin's?? (trans. *We*), they also differ from these novels to a significant degree. For this reason, I suggest approaching them as corporatocratic dystopias. In the analysis of generic dystopian characteristics in the novels, I refer to Erica Gottlieb's (2001) notions of dystopian fiction. Another important literary concept in my study is satire, in the analysis of which I refer to Dustin H. Griffin's (1994) views on satire as a playful and questioning genre. Central for all dystopias is the notion of a dystopian warning: the implied author of a dystopia exaggerates and ridicules in order to warn a contemporaneous reader against dystopian developments that take place in the reader's own reality. The elementary difference between the three novels I analyze and Gottlieb's characterizations concerns the novels' description of tyranny. Traditionally, dystopias depict the supremacy of a state or a political party.

In the novels, I investigate in my thesis, the negative developments that take place in society are closely linked to the fact that corporations have gained power at the cost of political rulers, i.e. to the birth of a corporatocracy. I approach the question of power with the help of Antonio Gramsci's (1975/1992) two dimensions of power: hegemony and dominance. I argue that unlike earlier dystopias, in which tyranny manifests itself in coercive deeds of dominance, the kind of corporatocracy the three novels depict functions to a great extent through hegemony, which is based on consent. In the three novels, corporations renew and uphold their power by maintaining excessive consumerism and mediatisation in society. In the analysis of these developments, I turn to Jürgen Habermas' (1962/1989) views on mediatisation, and to Jean Baudrillard's (1970/1998 and 1981/1994) and Joseph D. Rumbo's (2002) conceptions on consumer society. The effects of consumerism penetrate also the private sphere in the novels, and thus questions about the body, sex, gender and sexuality are central to my thesis. Additionally, the novels seem to suggest that corporatocracy threatens reciprocity and togetherness between people, and alienates them from nature and from religion. I approach these themes with the help of Baudrillard's theorisations on the body in consumer culture and Luce Irigaray's (1985) discussions on patriarchy and women as commodities. The central outcome of my study is that the characters in the novels do not merely appear as identifiable victims of corporatocracy, or as fearless heroes who challenge the tyranny. Rather, as members of their fictional societies, the characters also contribute to the establishment of corporatocracy. I suggest that the dystopian warning all three novels eventually communicate leads directly to the behaviour, norms and ideologies of the characters, and finally, to human nature. Thus, through their characters, the implied authors of these novels encourage their readers to critically assess also their own roles as members of society" (Author).

Available from: <https://helda.helsinki.fi/handle/10138/161590>.

MOSKOWITZ, Danielle S. "Margaret Atwood's 'Rape Fantasies': A Rape Culture Commentary." MA thesis. Long Island University, Brooklyn, 2016. 48 pp.

"In this thesis, I argue that Margaret Atwood's short story 'Rape Fantasies' is a commentary on how patriarchal society and its media work in tandem to create and perpetuate the propaganda of rape culture. During the mid-1970s when the story was published, and since, anti-rape advocates have begun to reshape public discourse about rape and have influenced revisions of rape law. The fact remains, however, that 'Rape Fantasies' is as relevant today as it was in the 1970s, which indicates that there is much more work to do. Through the characters of the story, namely the protagonist, Estelle, Atwood provides an example of how rape culture has detrimental psychological effects on women. In my analysis of the story, I draw on Marxist literary criticism to show how mainstream culture reproduces citizens who unknowingly consume rape culture as the norm. I then complicate this analysis with a feminist critique of the reproduction theories of Marx and Althusser to show how they can help us understand the ways in which citizens disseminate and internalize rape culture's messages. Though Freud's theories are often viewed as phallogentric and misogynistic, feminist interpretations of his

psychoanalytic theories are useful in our understanding of how the main character, Estelle, copes with living in a culture of rape. Eventually and indirectly, the characters prove to readers the absurdity of the concept of a rape fantasy” (Author).

Available from: MAI 56/01M(E), Masters Abstracts International.

NAIR, Jisha V. “Towards Self Actualization: A Study of Select Novels of Margaret Atwood and Alice Munro.” PhD diss. Manonmaniam Sundaranar University (India), 2014. 247 pp.

No abstract available. Available from: <http://hdl.handle.net/10603/72951>.

NEEDHAM, Maria Sian. “Locating Lost Masculinities in Margaret Atwood’s *The Handmaid’s Tale*.” MA thesis. Manchester Metropolitan University, 2015. 89 pp.

“Margaret Atwood’s *The Handmaid’s Tale* is a prophetic, fearfully realistic portrayal of a dystopian future in which women are forced to live in a patriarchal theocracy, Republic of Gilead. It is a fictional amalgamation of every fear of the feminist movement, as such there exists an abundance of critical work focused on the disenfranchised narrator of the tale, coupled with an exploration into the rights of woman, and how female authorship lends insight into this. This focus has given rise to a gap in critical work upon Atwood; the neglect of the critical consideration of her masculine characters, their presentation, and their function within the text as stand-alone characters. By focusing upon the masculine characters, this thesis begins to create a critical discussion upon their function outside of an oppressive backdrop for the female. This thesis demonstrates that by exploring the masculine power present in the novel, as rendered through the male characters, critical understanding of the feminine is advanced, and so a balanced, comprehensive mastery of the text is promoted” (Author).

Available from: <https://e-space.mmu.ac.uk/617321/>.

PARENT, Marie. “L’Amérique à demeure représentations du chez-soi dans les fictions nord-américaines depuis 1945.” PhD Diss. Université du Québec à Montréal, 2016. 483 pp. In French.

“Cette thèse s’intéresse à la représentation du chez-soi, conçu autant comme logement matériel que comme construction symbolique s’inscrivant dans un processus individuel et collectif d’occupation du territoire. Cette représentation subit un déplacement majeur à partir de la fin de la Deuxième Guerre mondiale, moment qui correspond au développement massif des banlieues, au renforcement de la culture de masse, à la fin des modes de vie traditionnels et à la reconfiguration des rôles sexuels et de la vie familiale. Le discours des littéraires et des intellectuels est alors marqué par le constat d’une habitation dégradée, qui expose le sujet humain à l’aliénation sur tous les plans (ontologique, culturel, politique ou sexuel). Notre travail vise à analyser ce topos d’une Amérique inhabitable dans des textes québécois, états-uniens et canadiens-anglais, majoritairement écrits par des femmes. Le chez-soi dans ces textes, qu’il soit réel ou rêvé, qu’il renvoie à une maison ou à un logis plus précaire, constitue un lieu de tension entre le dedans et le dehors, un lieu de lutte et d’échange. Loin de représenter un refuge en retrait du monde, l’espace domestique y devient au contraire un espace politique où se jouent les rapports de force présents dans la société, mettant en jeu la doctrine de la séparation des sphères publique et privée. La représentation du chez-soi sert en fait à interroger la relation à l’autre et à l’environnement, à mettre en évidence les conflits qui animent la vie sociale. Les textes de Flannery O’Connor, Adrienne Choquette, Alice Munro, Margaret Atwood, Francine D’Amour, Marilynne Robinson, Jamaica Kincaid, Austin Clarke, Catherine Mavrikakis et Louise Erdrich nous permettent d’étudier la variété des discours sur l’habitation qui traversent la deuxième moitié du XXe siècle et font émerger des questionnements sur notre conception de l’intimité et de l’hospitalité, de la propriété et de

l'appartenance, de la mémoire et de la filiation. Ils participent d'une critique du chez-soi en tant que concept patriarcal et impérialiste, tout en affirmant la pertinence de la fondation d'un lieu habitable. Tout au long de la thèse sont convoquées des théories issues de différentes disciplines (histoire, anthropologie, philosophie, études féministes ou postcoloniales), mais ce corpus critique et théorique est mis au service de la fiction, dont l'analyse interne précède toujours sa mise en relation avec les discours, savoirs et représentations qui circulent dans la société. L'approche sociocritique, tout en plaçant le texte littéraire au centre de ses investigations, contribue à mettre en relief la nature tant sociale que symbolique des enjeux qui concernent le chez-soi" (Author). See especially pp. 204-230.

Available from: <http://www.archipel.uqam.ca/8659/>.

RABOVÁ, Markéta. "Edna O'Brien, Margaret Atwood: Frustration, Hope and Gender in Their Works = Frustrace, gener a nadeje v dílech Edny O'Brien a Margaret Atwood." MA thesis. University of South Bohemia in České Budějovice (Czech Republic), 2015. 83 pp. In English.

"The main aim of this thesis is the literal analysis of the chosen works of Irish writer Edna O'Brien and Canadian Margaret Atwood. The main focus is on the novels, *The Country Girls* trilogy, *The Edible Woman* and the autobiographical memoir, *Mother Ireland* which are analysed for the cultural, historical and social backgrounds. The brief introduction into Irish and Canadian history and literature is added as well. The thesis also deals with history and various approaches to feministic theories and terminology. The main female and male protagonists are described as well as the historical settings and plots. It also tries to understand why our characters feel frustrated and depressed and how they might look for hope" (Author).

Available from:

https://theses.cz/id/pp37k9/DP_Rabov_2015.pdf?info=1;issnret=here%3B;zpet=%2Fvyhledavani%2F%3Fsearch%3Dwe%20re%20still%20here%26start%3D46.

RAWAT, Neeharika C. "Canadian Literary Identity National and Global with Special Reference to Margaret Atwood's *Surfacing* and Yann Martell's *Life of Pie*." PhD diss. Saurashtra University (India), 2016. 288 pp.

No abstract available. Available from:

<http://ir.inflibnet.ac.in:8080/jspui/handle/10603/126468>.

RESENDE, Allan Franck de. "À sombra das palavras: re-visitando o cânone em A Tenda, de Margaret Atwood = In the Shadow of the Words. Re-Visiting the Canon in *The Tent*, by Margaret Atwood." MA thesis. Universidade Federal de Viçosa (Brazil), 2016. 67 pp. In Portuguese.

"Over time, the literary canon has nursed recurring images consecrated by humanity, and renewed meanings, bringing out values, at the same time, interrogate and project as opposed to other ones. Thus, formal elements, applied in certain contexts, transmit, or inscribe certain impressions within a culture; thus, reversing expectations. Due to that matter, short stories have been turned into compelling narratives which, in their turn, address the most varied and unusual contents. They are depicted as scraps, interesting records of subjectivities of its time. By its conciseness, in particular, the brief tale of Postmodernity lends itself to the exploration of a critical looking at the past, present, and representation that has done the same. In line with the above, the current work has as object of study, three short stories in the collection *The Tent*, by Margaret Atwood (2006), namely, 'It's Not Easy Being Half-Divine,' 'Salome Was a Dancer,' and 'Horatio's Version.' In these, the author provides a re-reading of the classic characters Helen of Troy, Salome, and Horatio's Hamlet, whom are revisited considered in a parodic perspective. Thus, this study aims to explore the narrative resources linked to

intertextuality by the genre boundaries; so, making subversions of the concept. For this objective to be achieved, the theoretical foundation of this thesis was based mainly on studies of intertextuality, made by Julia Kristeva (1969); in research on the brief narratives performed by Nadia Batella Gotlib (2006), and Ricardo Piglia (2002); in studies of gender, Jane Flax (1991), Judith Butler (2008), and Linda Hutcheon (1989; 2002), particularly, with regard to the dialogue of the latter historic and parodic representations in the context of Postmodernism and the contemporary criticism” (Author).

Available from: <http://www.locus.ufv.br/handle/123456789/9773>.

RICHARD, Eva Maja. “Wiping the Slate? Margaret Atwood’s *MaddAddam* Trilogy and Challenges to the Concept of Cultural Memory.” MA thesis. Universität Siegen (Germany), 2016. 77 pp. In English.

“This paper deals with memory cultures, identity formation, and the challenges of establishing a continuous history. In Margaret Atwood’s *MaddAddam* trilogy these factors are dramatised via the extinction of almost all carriers of memory, leaving the remaining survivors in charge of cultural memory. Beginning from there, this paper looks at the importance of a recipient for necessary identity formation in the novels. With the help of Maurice Halbwachs’ and Jan and Aleida Assmann’s research the mechanisms and dynamics of cultural memory are examined as well as the influence of sites of memory, looked at with Pierre Nora’s concept of lieu de mémoire. Major challenges of the post-apocalyptic situation and their influence on memory creation are considered as well as the subsequent establishing of a new canon. Memory as an open system is subjected to constant change from a multitude of agents, rooted in the social dimension of memory formation. Underlying structures of censorship which find their place in oral and written narratives are highlighted and offer a recipient-driven view of memory” (Author).

Available from: http://dokumentix.ub.uni-siegen.de/opus/frontdoor.php?source_opus=1046&la=en.

RÜSCHE, Ana. “Utopia, feminismo e resignação em *The Left Hand of Darkness* e *The Handmaid’s Tale*.” PhD diss. Universidad de São Paulo (Brazil), 2015. 139 pp. In Portuguese.

“The North American novels *The Left Hand of Darkness* by Ursula Le Guin (1969) and *The Handmaid’s Tale* by Margaret Atwood (1985) reflect the political and feminist aspirations at the time they were each published. They are considered, respectively, a science-fiction utopian novel and a best-seller dystopian novel. *The Left Hand of Darkness* presents, in a fragmented way, the question faced by the planet Gethen at a turning point in its history: to join or not, as a peripheral nation, the interplanetary league known as Ekumen. The planet is inhabited by ‘ambisexuals’ beings and receives a visit from the Envoy, a male, who is tasked with presenting this choice to Gethen. *The Handmaid’s Tale* tells the story of the handmaid Offred, a resident of Gilead, a nation that represents a phantasmagoric version of the United States in the 1980s, where a theocratic government was established, suppressing the most basic rights of all women, while maintaining capitalism and private property. Offred is a handmaid, whose uterus is managed by this state and her story is reconstituted by two professors in an academic symposium in the year 2195. In this paper, I discuss the impossibility of the utopia in these novels, taking in account feminist theory and gender studies in the second half of the twentieth century; literary forms and the idea of what would constitute the postmodern novel; the critique of representation and its ideological functions and the emergence of utopic impulses in the products of mass culture, having in mind the methodology developed by the materialist critique, with emphasis in Fredric Jameson and his work *Archaeologies of the future: the desire called utopia and other science fictions*” (Author).

Available from: <http://www.teses.usp.br/teses/disponiveis/8/8147/tde-09092015-164853/pt-br.php>.

SÁNCHEZ, María Victoria. "Rites of Passage from a Gender Perspective in *Surfacing* by Margaret Atwood." MA thesis. Universidad de Córdoba (Spain), 2015. 27 pp. In English.

"As readers, every time we take a book in our hands, we sink into an act of reading that invites us to think about what the text suggests but remains uncovered. Sometimes, those hidden messages make us reflect upon the links that exist between people and literature. This paper responds to the notion that Margaret Atwood's narrative reflects a bond between the writer and her surroundings: she is the expression of her time. This study intends to analyze the novel *Surfacing* (1972) by Margaret Atwood. Our main interest lies in the journey that the main character takes from the city to her birthplace, which lasts seven days. The entire journey is permeated by a rite of passage that entails not only the 'surfacing' of the main character but also the possibility of analyzing her voice as a voice of the subaltern, somebody who can speak but cannot be heard. In this way, Atwood presents a character that throughout her past and present becomes the voice of a whole generation. This work intends to address the following hypothesis: Within a historical-cultural framework signaled by a proliferation of gender studies, *Surfacing* by Atwood places women as the voice of the subaltern. Its main character is driven by a search for her own identity which entails a rite of passage. She begins a journey towards the 'surfacing' of a new historic and metaphysical being. A lot of questions can be raised from this hypothesis; however, the ones that concern us are: Does Atwood's main character represent a voice of the subaltern? Does the environment in the story work as a catalyst in the rite of passage? How is the rite of passage represented? And where does this rite lead us to? All these questions, and many others that are going to be referred to in this study, are intended to guide us towards the analyses of Atwood's novel from an innovative perspective" (Author).

Available from: <https://rdu.unc.edu.ar/handle/11086/2547>.

SHOCHAT BAGON, Robin. "The Vertigo of the Beast: Thinking Animals in Literature." PhD diss. University of Sussex, 2015. 181 pp.

"This thesis begins with the claim that the most productive and stimulating manner of addressing the question of the animal is through an engagement with the writings of Jacques Derrida. In particular, it picks up on his comment in *The Animal* that 'Therefore I Am that thinking concerning the animal, if there is such a thing, derives from poetry.' As such, the thesis explores the specific ways in which the resources of literature can be used in order to address what is possibly the most pressing ethical task of modern humanity. One of the central questions of the thesis concerns how what Derrida calls carnophallogocentrism can be confronted by literature. Through readings of Herman Melville's *Moby-Dick* and the poetry and short stories of D.H. Lawrence, I explore how literature is uniquely placed to offer a sense of the radical otherness of nonhuman animals. In perhaps a contradictory manner, I also examine how literary resources can be used to evoke a sense of pity for nonhumans. There are two further important, and connected, areas of enquiry. The first relates to the position of man who is constructed in opposition to nonhuman animals and is given the right to put nonhumans to death. As such, I study how a variety of texts, chiefly J.M. Coetzee's *Foe* and Philip Roth's *American Pastoral*, reveal the fragility of some of the chief notions of humanism and give way to what has been theorised as posthumanism. The second engages with what Derrida calls 'eating well.' This is a question which receives its most thorough investigation through a reading of Margaret Atwood's dystopian *MaddAddam* trilogy.

Available from: <http://sro.sussex.ac.uk/59662/>.

TOULAS, Rosemary. "The Terror of Utopia: Examining Doubles as the Source for Cognition in Margaret Atwood's Fiction." MA thesis. Florida Atlantic University, 2016. 38 pp.

"Much has been written about the effectiveness of speculative fiction, especially utopian works. In this thesis, I will examine the source of fear in Margaret Atwood's works *The Handmaid's Tale* and *Oryx and Crake* using Sigmund Freud's 'The Uncanny' to illustrate the terror of doubles as they appear in the novels. The terror in *The Handmaid's Tale* comes from the descriptions of distorted physical environments, while the horror in *Oryx and Crake* emanates from the familiar yet twisted animals and characters found inside the corporate compounds. Through the recognition of these doubles as uncanny, Atwood's work moves readers to cognition and social action" (Author).

Available from: <http://fau.digital.flvc.org/islandora/object/fau%3A33961>.

WEBB, Tracy Elizabeth. "Making the Journey: The Female Bildungsroman and Quest Motifs in Selected Margaret Atwood Texts." MA thesis. University of KwaZulu-Natal (South Africa), 2015. v, 123 pp.

"The research presented in this dissertation examines, from a gender studies approach, the genre of the female *Bildungsroman* and the representation of quest motifs in three primary texts selected from the oeuvre of Margaret Atwood. These three texts include: *The Penelopiad* (2005), *Surfacing* (1972) and *Cat's Eye* (1988). Given that the *Bildungsroman* is traditionally championed by a male protagonist as well as the varied nature of this quest, which is also led by a male hero, this project investigates texts which highlight the nature of the female protagonist's experience and the variation in her *Bildung* and quest as a result. In order to provide a thorough analysis of these texts an extensive theoretical approach of gender theory, *Bildungsroman* theory, and quest theory has been used. This promotes a focus on the construction of gender in the texts, the traditional structure of the *Bildungsroman* and how the selected texts conform to but also deviate from this model, as well as illustrating how variations of Joseph Campbell's mythic structure have been included in the texts. *The Penelopiad* offers a retelling of Homer's *Odyssey* epic from the point of view of a female narrator, Penelope. In this text, several narrative techniques are used to 'rewrite' the original myth and privilege the female perspective. *Surfacing* provides an account of a spiritual quest; this text couples the protagonist's *Bildung* and search for identity with spirituality. *Cat's Eye* represents an example of a psychological quest as the protagonist's journey is closely connected to her memories of the past and the experiences to which they are linked. The variations within these texts contribute to a comprehensive analysis of the complex nature of this study and this genre as a whole. These texts provide different examples of *Bildungsroman* and representations of the quest. This examination explores the extent to which Atwood makes use of the traditional *Bildungsroman* structure, and also the ways in which she is able to skillfully manipulate the genre and provide texts that more accurately constitute a female *Bildungsroman*" (Author).

Available from: <http://researchspace.ukzn.ac.za/handle/10413/14113>.

WOJCIECHOWSKI, Miranda K. "'Meditation(s) on a Prison Break': Feminist Subjectivities of Speech and Silence in the Fiction of Charlotte Bronte, Jean Rhys, and Margaret Atwood." MA thesis. Emory University, 2015. 110 pp.

"Throughout Charlotte Bronte's *Villette*, Jean Rhys's *Good Morning, Midnight*, and Margaret Atwood's *The Blind Assassin*, the narrators attempt to both express and to escape their physical, psychological, and social imprisonment. Bronte's Lucy Snowe and Rhys's Sasha Jensen's internalized perceptions of gendered expectation initially prevent them from breaking free from cycles of isolation and repression. As they experience various nervous

breakdowns, these narrators attempt to reconcile their fragmented identities, turning to external remedies such as alcohol and religious rhetoric. These attempts themselves ultimately fail to move Lucy and Sasha towards a more cohesive, conceptualized presentation of identity. However, by articulating these failed attempts, writing themselves, and formulating their own stories, Lucy and Sasha gain insight into the self-perpetuating processes of isolation and repression, eventually acquiring conscious agency over their construction of identity both on the page and in the events which subsequently unfold in their narratives. However, although Lucy and Sasha attain agency through inhabiting the 'I,' their narratives remain entangled in the internalized strictures inherent in the masculine discourse revealed, performed, and replicated by their constructed subjectivities. Through the interaction of self-reading eye with the self-written 'I,' Atwood's Iris reformulates the boundaries of reclaimed agency to encompass the multiplicity of the self and the self of multiplicity, ultimately locating subjectivity beyond previous conceptions of the first person. Through simultaneously examining the alternative temporalities and differing narrative perspectives produced by Victorian, Modern, and Contemporary constructions, I hope to parallel Lucy, Sasha, and Iris's narrative journeys by deconstructing the critical categorizations which often limit the interpretative possibilities of the literary works" (Author).

Available from: <https://etd.library.emory.edu/view/record/pid/emory:pkzc8>.

WOODS, Joseph Allen. "The Entertainment Is Terrorism: The Subversive Politics of Doing Anything at All." MA thesis. Virginia Commonwealth University, 2014. 59 pp.

"When the body is observed through a certain combination of technologies, there can be subversive politics to doing anything at all. The nature of media and biopolitics has permitted for a set of systems aimed at total control of the human body; a power which can permeate all facets of life. This thesis is a collection of essays which argues that speculative fiction contains multitudes of approaches to biopolitical discourse, permitting the reader of the text to approach politics from their own set of experiences, but not allowing the political to be ignored. These chapters contain three separate but interrelated arguments regarding the nature of power: "Law, Technology, and the Body," "Weaponized Media," and "The Subversive Politics of Doing Anything at All." This thesis creates working definitions of critical or political concepts which the chapters engage, defining terms such as speculative fiction, formalism, and biopolitics. The texts which these chapters primarily rely upon to convey examples of the visibility of these concepts—the work of Margaret Atwood and David Foster Wallace—will also be explored in these pages, prescribing specific interpretations of their plots and suggesting possible readings of the way the narratives describe technologies" (Author). Focuses on the *MaddAddam* trilogy.

Available from: <http://scholarscompass.vcu.edu/etd/4222/>.

YURDAKUL, Selin. "The Representation of Feminist Dystopia in Margaret Atwood's *The Handmaid's Tale* and Katharine Burdekin's *Swastika Night*." MA thesis. Ankara University (Turkey), 2015. 93 pp. In English.

"The aim of this thesis is to explore the construction and reflection of female identity in the feminist dystopias entitled *The Handmaid's Tale* by Margaret Atwood and *Swastika Night* by Katharine Burdekin. Through these novels, which constitute the subject of the thesis, it has been asserted that woman's identity is pushed aside and even erased in the patriarchal social structure of theocratic states. In the theory chapter, the concepts of utopia and dystopia have been defined through the views of critics. In addition, related studies of two feminist critics, Luce Irigaray and Helene Cixous, have been studied in order to shed light on the novel analyses in the following analytical chapters. As for the analytical chapters, the social order and women's position have been analysed in *The Handmaid's Tale* and *Swastika Night*. In

conclusion, in the dystopias, written by Burdekin and Atwood, it has been proved that women are not assessed as individuals; they are rather considered to be objects used for reproduction” (Author).

Available from: <https://tez.yok.gov.tr/UlusalTezMerkezi/TezGoster?key=WBc656i315e2eV6-EZV1olgh9tzhroAIWrlJ-rx7cS3ikGCO7LGehdjakcnFmcl>

Reviews of Atwood's Books

Angel Catbird. Milwaukie, OR: Dark Horse Books, 2016.

The Guardian 12 October 2016 Section: Books. Online. By Graeme VIRTUE. (280 w.). Excerpt: The misadventures of mild-mannered computer geek Strig Feleedus—transformed into Angel Catbird after an industrial accident involving a super-splice mutagen—are studded with conservation-minded “cat facts”. That sounds like an awful lot to pack in, but Atwood’s breathless love for both the form and subject matter, combined with expressive art by fellow Canadian Johnnie Christmas (who beautifully captures Strig’s evolving feline body language), make *Angel Catbird* a rather jolly adventure. Available from: <https://www.theguardian.com/books/2016/oct/12/angel-catbird-young-animal-doom-patrol>.

London Free Press 6 September 2016 Section: News: C1. By Dan BROWN. (294 w.) Excerpt: *Angel Catbird* represents Margaret Atwood’s debut as a writer of graphic novels. She doesn’t use the occasion to re-invent the wheel, but to celebrate the kind of pulpy tale she loved as a kid. This is the kind of sci-fi melodrama that would have been a sensation in the 1940s, complete with secret formulas and heroes who are cat-owl-human hybrids. Oh, there’s also an evil industrialist who is himself half rat. Get it?

New York Times 2 December 2016 Section: Books. Online. By Douglas WOLK. (157 w.) Excerpt: In her introduction to *Angel Catbird* ... Margaret Atwood writes about her fondness for the superheroes and surrealism of the comics she read as a child in the 1940s. Her first graphic novel has what seems to be a deliberately similar tone: flat and declarative, casually silly, not particularly coherent. Its protagonist, Strig Feleedus, is a scientist whose “super-splicer serum” turns him into a winged cat-man, or rather a “half-cat,” as his love interest Cate Leone explains to him. Strig’s boss, the wicked, rat-affiliated Professor Muroid, is given to villainous speechifying. (“I must know his every move . . . the better to capture him, extract the formula from him and then eliminate him!”) There’s also a vampire bat/cat/human hybrid, Count Catula, who offers our hero some “mouse-blood champagne.” A slowly meandering plot involving a “remote-controlled rat army” and a nightclub for half-cats is cut off by a cliff-hanger ending before it really goes anywhere. Available from: https://www.nytimes.com/2016/12/02/books/review/the-seasons-best-new-graphic-novels.html?_r=0.

Publishers Weekly 263.41 (10 October 2016): 65. By ANON. (183 w.). Excerpt: Atwood’s (*The Handmaid’s Tale*; *Oryx and Crake*) fiction is often complex and challenging to read, but in her first foray into the world of graphic novels, her wickedly funny sensibility as a poet, shines through.

Winnipeg Free Press 5 November 2016 Section: D:20. By Nyala ALI. (625 w.). Excerpt: Infused with charisma, cunning and a convincing cast of characters, the first volume of *Angel Catbird* is a fanciful feast, both stunning and strange.

Hag-Seed: The Tempest *Retold*. Toronto: Knopf Canada, 2016. Also published in the US and UK by Hogarth.

The Australian 15 October 2016 Section: Review: 22. By Tegan Bennett DAYLIGHT. (931 w.) Excerpt: Inevitably, in making Shakespeare contemporary, Atwood must stretch credibility a little. In general *Hag-Seed* feels elastic, energetic. Only occasionally do the constraints of the original make its muscles tighten, slow it down to a hobble. Felix's nine-year exile in his hovel—an exile he could have escaped from at any minute, unlike Prospero, marooned on his island—feels less than believable. All Felix does is meditate on his betrayal and watch, through the crystal ball of the internet, as Tony and his co-conspirator, the heritage minister Sal O'Nally, become more successful. We have to believe this—that he wouldn't become suicidal or simply bored—and likewise believe, or at least accept, the coincidence that brings Felix a job teaching Shakespeare in a prison. After all, coincidence was Shakespeare's best friend.... In *Hag-Seed*, which reflects on writing, imprisonment, enslavement, grief, Atwood reminded me what literature is for. It isn't simply to entertain or soothe, though these are effects I'll always be grateful for. I was half-awake when I began to read *Hag-Seed*. But the exchange of ideas between Atwood and Shakespeare woke me up, fired my imagination, rekindled my love of reading. Atwood reminds us how each of Shakespeare's plays opens itself to endless interpretation, inviting us to participate in the making of meaning. How active reading is; not isolating, not lonely—to read is to take part in living, in communion with writers and readers across the centuries.

Belfast Telegraph 22 October 2016 Section: News: 26. By ANON. (163 w.) Excerpt: Atwood beautifully re-imagines Shakespeare's *The Tempest* as Felix's personal and professional stories so aptly mirror the plot of the mystical—and magical—play.

Booklist 113.2 (15 September 2016): 22. By Donna SEAMAN. (190 w.) Excerpt: Supremely sagacious, funny, compassionate, and caustic, Atwood presents a reverberating play-within-a-play within a novel.

Book Page (October 2016): 18. By Lauren BUFFERD. (358 w.) Excerpt: Atwood has tremendous fun with *Hag-Seed*. Those who know the play will especially enjoy her artful treatment of its more poignant storylines. But even someone unfamiliar with Shakespeare will be entertained by this compelling tale of enchantment and second chances, and the rough magic it so delightfully embodies. Available from: <https://bookpage.com/reviews/20394-margaret-atwood-hag-seed#.WTxPNLaiseU>.

Buffalo News (NY) 2 October 2016 Section: DD: 888[?]. By Karen BRADY. (1258 w.) Excerpt: Margaret Atwood unleashes her wicked wit in the wonderfully named *Hag-Seed*, a cunning new novel bound to charm thespians everywhere—particularly those with ties to Ontario's Stratford Festival. For the Toronto-based Atwood—surely Canada's best-known author—places this present-day retelling of Shakespeare's *The Tempest* in what we can only assume are the environs of Stratford and London, Ont., using as her protagonist one Felix Phillips, artistic director of the fictional repertory theater, the Makeshiweg Festival... [Staging the play within the play in prison is] marred only by Atwood's tendency to treat the prison production as only a professor or director would—with long, agonizing analyses of the play, and equally long, agonizing indecision over which inmate would be best for the parts not only of Ariel and Caliban but also such lesser folk as Stephano or Gonzalo.... In sum and in almost every way, Atwood's latest offering is—in the words of Fletcher inmate Legs—“whoreson fantastic!”

Canberra Times 17 December 2016 Section: Panorama Magazine: 18. By Kerry GOLDSWORTHY. (562 w.) Excerpt: Perhaps because Margaret Atwood is one of the great living writers in English and is revered accordingly, many readers forget how funny she is. Nor would one necessarily expect a contemporary retelling of a Shakespeare play to be a barrel of laughs. “Hag-seed” is one of Prospero's insults to Caliban in *The Tempest*, and a nasty insult it is. But in this novel, a production of *The Tempest* is put on by a cast of prison inmates and

Atwood plays it for its comedy. This includes a number of the play's speeches rewritten as rap, a rock group called Hag-Seed and the Things of Darkness, and a rule that the prisoners while in rehearsal and production are not allowed to swear unless they use Shakespearean oaths and curses, which leads to such memorable hybrid exclamations as "Whoreson awesome!"

Cape Times (South Africa) 16 December 2016 Section: Life: 7. By ANON. (770 w.) Excerpt: *Hag-Seed* stands alone, with or without a link to *The Tempest* as a brilliantly-crafted novel written with true Atwood style and depth.... Every single word of *Hag-Seed* is memorable and entirely readable. Atwood has pulled off a triumph of a novel and she makes the reader work with her in the most enjoyable way, in coming to terms with what freedom might mean even while jailed or exiled. Pure magic.

Financial Times 19 October 2016 Section: News: 10. By Rebecca ABRAMS. (1009 w.) Excerpt: *Hag-Seed* is not only a fine example of the shape-shifting versatility of Shakespeare's texts, but a successful novel in its own right. The writer's ways, as Atwood pointed out in *Negotiating with the Dead*, are "the ways of the jackdaw: we steal the shiny bits, and build them into the structures of our own disorderly nests." *Hag-Seed* displays Atwood's inventiveness at its shining best, a novel that enchants on its own terms and returns you to the enchantments of the original.

The Guardian 6 October 2016 Section: Books. Online. By Alexandra HARRIS. (1041 w.) Excerpt: *Hag-Seed* is the fourth novel in the Hogarth Shakespeare series.... It's done with gusto and extravagance. Available from: <https://www.theguardian.com/books/2016/oct/06/hag-seed-the-tempest-retold-by-margaret-atwood>.

The Independent 7 October 2016 Section: Features: 42. By Stuart KELLY. (190 w.) Excerpt: To reimagine the most reimagined work of Shakespeare takes bravado—but *Hag-Seed* is an absolute triumph. In contrast to some of the other titles in this Hogarth series, this is such a success because it is not only a new vision of *The Tempest*, but an astute reading of Robert Browning's own reimagining of "Caliban Upon Setebos." ... "The thing about Shakespeare," as the novel puts it, "is that there's never just one answer." Splendidly put and completely true. I am sorry that the publishers didn't ask Atwood to reimagine all 37 plays.

Irish Independent 8 October 2016 Section: Review: 19. By Darragh McMANUS. (710 w.) Excerpt: *Hag-Seed* is very funny, very often. The scenes where Felix's hard-chaw prisoners insult each other strictly through Shakespearean language are especially enjoyable. The novel doesn't feel particularly profound or life-changing; some of it is quite silly, almost farcical, and I don't see *Hag-Seed* achieving a place on university syllabuses like some of Atwood's other books. But there's something fantastic about watching a veteran author (she's almost 80) having so much fun, challenging herself, amusing herself, surprising the audience. Give me this inspired daftness over the usual "established author" thing of cranking out yet another dreary iteration of the same dreary work, any day.

Irish Times 15 October 2016 Section: Weekend: 13. By Eileen BATTERSBY. (181 w.) Excerpt: Atwood knows the play, is sharp as nails and sees the potential in theatre harnessing our brave new world of tech.

Library Journal 141.14 (1 September 2016): 93. By Barbara HOFFERT. (230 w.) Excerpt: Verdict: The play's final rendering might be a bit over the top, but the narrative as a whole is so inventive, heartfelt, and swiftly rendered as to expunge any doubts. Highly recommended.

London Review of Books 38.21 (3 November 2016): 15-16. By Colin BURROW. Includes

reviews of three other books (*Shylock is My Name* / *Vinegar Girl* / *The Gap of Time*).

Maclean's 17 October 2016. Online. By Brian BETHUNE. (1524 w.) Excerpt: *Hag-Seed* is Atwood's take on *The Tempest*, and her entry in the Hogarth Shakespeare project—celebrated authors “reimagining” the Bard's plays in novel form. Wildly funny and inventive, *Hag-Seed* is full of the “equivalencies” Atwood so admires in *The Gap in Time*, Jeanette Winterson's 2015 version of *The Winter's Tale*. Available from:

<http://www.macleans.ca/culture/books/margaret-atwood-recasts-the-tempest-inside-a-prison>. Online version also contains 24-minute interview with Atwood on the book.

Margaret Atwood Studies Journal 10 (2016): 30-31. By Anne GRAUE. (477 w.) Excerpt: Atwood's storytelling dexterity takes readers through Felix's years of teaching until time catches up to the opening scene, and readers, with dramatic irony intact and waiting with baited breath, experience the denouement with all of the catharsis expected from Shakespearean drama in this brave new rendering of archetypal themes.

New York Times 28 October 2016 Section: Books: 9. By Emily ST. JOHN MANDEL. (1449 w.) Excerpt: In some ways, staging the play at the prison is an elegant choice: Prospero's island is both prison and theater, and the play-within-a-play was of course a favorite device of Shakespeare's, while the novel-within-a-novel has in the past been used by Atwood to spectacular effect. But for the same reasons, the decision to stage *The Tempest* within *Hag-Seed* can be read as something of a failure of imagination on Atwood's part. It also marks an unfortunate transition. The novel to this point is a marvel of gorgeous yet economical prose, in the service of a story that's utterly heartbreaking yet pierced by humor, with a plot that retains considerable subtlety even as the original's back story falls neatly into place. But the prison production of *The Tempest* leads to some of the book's clunkiest elements. At least some of the prisoners are in on Felix's plot. But to break the enchantment for a moment: These are inmates in a medium-security prison, who are being asked to menace two federal ministers. They've been told the literacy program is in peril, but this alone can't explain why they'd risk longer sentences, deferred parole or transfer to maximum security for such a harebrained scheme.

Publishers Weekly 263.34 (22 August 2016): 82. By ANON. (240 w.) Excerpt: If, at the end, things tie up a little too neatly, the same might be said of the original, and Atwood's canny remix offers multiple pleasures: seeing the inmates' takes on their characters, watching Felix make use of the limited resources the prison affords (legal and less so), and marveling at the ways she changes, updates, and parallels the play's magic, grief, vengeance, and showmanship.

The Scotsman 3 October 2016. Online. By Stuart KELLY. (848 w.) Excerpt: Of all Shakespeare's plays, *The Tempest* is perhaps the most intriguing. It was placed first in the Folio which collected his works posthumously, and may well be his only work that showed “originality”—it “does not rework an older story and invents its own mythology.” Perhaps that is why it is the work which has been reinterpreted most frequently. William Davenant (who claimed to be Shakespeare's illegitimate son) and John Dryden started this in 1667 with “The Enchanted Isle,” and it goes on through Robert Browning's 1864 “Caliban Upon Setebos” and WH Auden's 1944 “The Sea and The Mirror,” to works like Fred Wilcox's “Forbidden Planet” of 1956 and Peter Greenaway's “Prospero's Books” in 1991. To reimagine the most reimagined work of Shakespeare takes some bravado; and if anyone were to accomplish it, it would be Margaret Atwood. *Hag-Seed* is an absolute triumph.... The core of it is Atwood's perceptive recognition that *The Tempest* is a play about the possibility of forgiveness, about the necessity of letting go (“but this rough magic / I here abjure” as it has it). She rises to the challenge of writing about this with the humanity one finds in Shakespeare himself. Writing about goodness is very difficult indeed, and somehow Atwood's recent career has seemed to

specialise in this: even the transgenic pigs in the *Oryx And Crake* trilogy were eventually redeemed. Instead of being mimsically nice, Atwood demonstrates how goodness and righteousness, empathy and integrity, kindness and caring might be very different things indeed. She is a taxonomist of competing virtues. She was the ideal author to take on this project, and I am sorry that the publishers didn't ask her to imagine all 39 plays. I am not ashamed to say that I didn't just have a lump in my throat by the end of *Hag-Seed*, I had tears on the fringed curtains of mine eyes Available from:

<http://www.scotsman.com/lifestyle/culture/books/book-review-hag-seed-by-margaret-atwood-1-4247553>.

Scottish Daily Mail 9 December 2016 Section: Editorial: 58-59. By John HARDING. (143 w.) Excerpt: What's impressive here is not just 77-year-old Atwood's undimmed brilliance but the sheer effort she puts into the project, immersing herself in Shakespeare's original so that the novel becomes not simply an absorbing read but also an erudite examination and explanation of the play's themes. Not to be missed.

Scottish Express 14 October 2016 Section: News: 49. By Mernie GILMORE. (422 w.) Excerpt: At its heart, *Hag-Seed* is a love letter to Shakespeare and a passionate treatise on the power of language, poetry and the arts. But it is also a study of loss and love and the power of forgiveness to heal when all seemed lost.

St. Louis Post-Dispatch (MO) 23 October 2016 Section: A&E: D7. By Jeremy KOHLER. (500 w.) Excerpt: Atwood brilliantly pulls off the caper in a short novel that should be assigned to high school students as a hilarious riff on one of Shakespeare's more mystifying plays. It's much more than a retelling; it's an ingenious analysis and critique rolled into one.

Star Tribune (Minneapolis, MN) 23 October 2016 Section: Variety: 11E. By Ellen AKINS. (331 w.) Excerpt: A thoroughly entertaining romp through the theater of revenge and redemption.

Straits Times (Singapore) 6 November 2016 Section: Life. Online. By Olivia HO. (635 w.) Excerpt: Atwood unpacks the play's themes so thoroughly that the book could double as a teaching aide.... Atwood makes a cogent argument for the redeeming effects of Shakespeare on offenders.... She falls flat, however, in her attempts to prove she is hip to the groove by having the inmates write their own rap versions of the play.... Atwood's grasp of rap, however, extends mainly to rhyming endings laced with the occasional profanity.... Her attempts come across not so much Dr. Dre as Doctor Seuss, and this does scant justice to her convict characters. This—and the implausible ease with which the plot resolves itself—undermines an otherwise compelling novel that pays tribute to the metatheatrical qualities of Shakespeare's original. Available from: <http://www.straitstimes.com/lifestyle/arts/book-of-the-month-director-traps-enemies-with-a-play>.

Sunday Express 9 October 2016 Section: S Magazine: 52-53. By Eithne FARRY. (296 w.) Excerpt: Atwood has a lot of fun with Felix's version of *The Tempest*. There are hip-hop raps by the prisoners who also insightfully debate the play's characters, complete with copious Shakespearean curses. They imagine the characters' after-lives in a neat parallel with the prisoners' hopes for their own futures. Less successful is the meting out of Felix's retribution. Shakespeare uses magical confusion, an invisible air spirit and enchanted food as a means to an vengeful end, whereas Felix has to take a more pragmatic approach, using technology, illicit drugs and a very strained suspension of disbelief on behalf of the reader. This is otherwise a compelling tale of a bereaved father—haunted by the memory of his lost daughter—who learns to face up to “the plain, unvarnished grime of real life,” transforming it into something buoyant, resonant and hopeful.

Sunday Times (London) 2 October 2016 Section: Culture: 44-45. By Peter KEMP. (904 w.) Excerpt: The Hogarth Shakespeare series, which invites prominent novelists to retell the story of a Shakespeare play, hasn't seemed a rewarding enterprise so far. Contributions have ranged from the tawdry (*The Gap of Time*, Jeanette Winterson's garish rehash of *The Winter's Tale*) to the leaden (*Shylock is My Name*, Howard Jacobson's heavy-handed take on *The Merchant of Venice*) and the lacklustre (*Vinegar Girl*, Anne Tyler's disappointingly tame *Taming of the Shrew*). With *Hag-Seed*, Margaret Atwood's version of *The Tempest*, the project at last strikes gold Structured in five acts with a prologue and epilogue, her novel mirrors the play's form and its themes: revenge and reconciliation, imprisonment and release, cathartic conjurings of illusion. Though the title spotlights Caliban (given a terrific stomp number, "Hag-Seed": "My mom's name was Sycorax, they call her a witch, /A blue-eyed hag and real bad bitch"), the book illuminates the breadth and depths of the whole play. The troupe's workshops on it fizz with perception as Atwood transmits the pleasurable buzz of exploring a literary masterpiece. There won't be a more glowing tribute to Shakespeare in his 400th anniversary year.

TLS (Times Literary Supplement) 5923 (7 October 2016): 24. By Lindsay DUGUID. (963 w.) Excerpt: Northrop Frye described *The Tempest* as reaching "the bedrock of drama itself . . . at once primitive and sophisticated, childlike and profound." *Hag-Seed*, Margaret Atwood's exhilarating reworking of the play for the Hogarth Shakespeare series, mixes high drama, deep feeling and wild fun in a novel about a group of players who enact the elements singled out by Frye. Rich descriptions of food, clothes and weather, fond evocations of the bars and shops of small-town Canada, solid minor characters and extraordinary events are all used to examine the workings of deceit and self-deceit in a story that is both realistic and otherworldly.

The Times (London) 1 October 2016 Section: Saturday Review: 22 By Jonathan BATE. (926 w.) Excerpt: Modern novelists from John Fowles in *The Magus* to Iris Murdoch in *The Sea*, *The Sea* to Marina Warner in *Indigo* have also drawn inspiration from Shakespeare's magical island. Now Margaret Atwood joins their company, with her surpassingly brilliant retell *Hag-Seed*—without question the cleverest "neo-Shakespearean novel" I have read.... Atwood has researched her material impeccably, reading up not only on interpretations of the play, but also on real Shakespeare-in-prison programmes. Students will learn more about the deeper meanings of *The Tempest* from this singular novel than from dozens of academic studies. However, the learning and the critical analysis are worn exceptionally lightly, always subordinated to wit, invention, characterisation and twists of plot I have two reservations. The only element that maps awkwardly on to the original is a plotline whereby Felix has lost his daughter Miranda to meningitis at the age of three and is haunted by her ghost. Their shadowy dialogues seem to come from another genre. Second, to get the best out of the novel you really have to know the play; reading the dry five-page plot summary of "The Original" at the end is not a good way to make one's first acquaintance with *The Tempest*.

Times of India 3 November 2016 Section: Books. Online. By Seemita DAS. (514 w.) Excerpt: The Shakespearean scent is high in the air in his 400th anniversary year and a handful of reputed authors are capturing it to present it anew in the Hogarth Shakespeare series. A task so stimulating, so enchanting that it is bound to throw aromas of myriad nature into the literary air. And Margaret Atwood proves to be a fantastic flag-bearer of this spirited bunch.... The new angles she provides to the original story are a delight, especially the part where the inmates are asked to extrapolate the climax and fuse them into their imagination to arrive at the life each character might have had after the story's finale. Despite no shock element or vertiginous revelation, Atwood's swift, consistent and uncomplicated language holds the story in good stead and one gets used to it like a face getting used to the unwavering breeze caressing it across a window. Available from: <http://timesofindia.indiatimes.com/life-style/books/reviews/Review-Hag-Seed/articleshow/55204118.cms>.

Washington Post 5 October 2016 Section: Style: C01. By Ron CHARLES. (1133 w.) Excerpt: for all the novel's close attention to its Shakespearean source, there is not much of a role for Caliban in these pages. Yes, he gets the title, sort of—"Hag-Seed" is one of Prospero's angry nicknames for Caliban—but little more. And the book's erratic tone is exacerbated further by a tragedy that Atwood has inserted into Shakespeare's plot: In *The Tempest*, Prospero is exiled with his daughter, but in *Hag-Seed*, Felix is driven mad with grief over the death of his Miranda. For years, he imagines her living in his house, hovering on the edge of his vision, even talking with him. These are heartbreaking moments, but they sit awkwardly amid the book's increasingly silly antics. Which raises the broader question of whether we need these modern-day versions at all. Unlike Prospero, Atwood isn't ready to break her staff or drown her books, which is good for us. But with at least 30 more plays to go, the Hogarth Shakespeare series generates all the enthusiasm of a very tweedy duty. Although name recognition alone will sell a few copies, the appeal of an exercise like this volume feels limited to teachers and students of *The Tempest*. Others are likely to find that for all its clever echoes and allusions, the whole production melts into air, into thin air.

Winnipeg Free Press 24 December 2016 Section: D: 8. By Brandon CHRISTOPHER. (614 w.) Excerpt: While the main plot of the novel is well written and generally engaging, resetting a story about a magus who controls spirits and monsters and who depends on "providence divine" in everyday, contemporary Ontario demands a degree of suspension of disbelief that doesn't necessarily work in a realistic novel. What in Shakespeare's play is a tidy ending that brings the various plots to a pleasing, if improbable, conclusion is in [Margaret Atwood]'s novel a pretty serious strain on credulity.

The Handmaid's Tale. London: Vintage, 2016.

The Guardian 29 August 2016 Section: BOOKS. Online. By Mary ANDREWS. (800w.) Excerpt: *The Handmaid's Tale* was published in 1985 to overwhelming critical acclaim. It won the Governor General's award for English-language fiction that year, and the inaugural Arthur C. Clarke award in 1987. Often labelled a feminist dystopia, the novel captivates and terrifies in equal measure. Is Gilead the result of puritanism, misogyny and megalomania taken to their logical end? Is Atwood shooting readers a warning that this is where fanaticism and militarisation at the expense of humanity might lead? But there is another side to Atwood's story and to classify it as only a bleak, cautionary tale would be simplistic. Throughout *The Handmaid's Tale*, we're offered glimpses of a narrator at first pushing back against the system, and then breaking the rules.... Suddenly, there's a hope. Just a whisper, but it's out there. Available from: <https://www.theguardian.com/books/booksblog/2016/aug/29/books-to-give-you-hope-the-handmaids-tale-by-margaret-atwood>.

The Heart Goes Last: A Novel. New York: Nan A. Talese, 2015. Also: London: Virago.

Flamborough Review 21 January 2016 Section: Opinion: 1. By ANON. (366 w.) Excerpt: Once again, Margaret Atwood has produced a compelling piece of predictive fiction, in her latest novel, *The Heart Goes Last*. In it, Atwood introduces a dangerous, poverty-stricken world, then proceeds to address the issues of homelessness and unemployment by offering an alternate, controlled community which on the surface is comfortable, if not utopic.

The Guardian (London) 14 August 2016 Section: Books. Online. By Anita SETHI. (450 w.) Excerpt: This visceral study of desperation and desire journeys into the dark heart of greed, exploitation and brutality, as it portrays a project that is "an infringement of individual liberties, an attempt at total social control, an insult to the human spirit." It is filled with passages of great intellectual and emotional acuity, appealing both to the head and to the heart. Available from: <https://www.theguardian.com/books/2016/aug/14/the-heart-goes->

[last-margaret-atwood-review](#)

Library Journal 141.4 (1 March 2016): 69. By Julie JUDKINS. (217 w.) Excerpt: Verdict: Atwood's popularity is likely to lead to high demand in public libraries. Fans of the author's *MaddAddam* trilogy may enjoy.

Monthly Review 67.11 (April 2016): 55-60. By Amy Schrager LANG. Excerpt: One of four books reviewed including Dave Eggers, *The Circle*, to which it is compared. Excerpt: While Eggers fixates on the dangers of single-corporation monopoly, Atwood, noticing that capitalism has changed since the Sherman Anti-Trust Act, describes a familiar and intricate web of corporate oligopoly, government bureaucracy, and small-time entrepreneurship that constrains Stan and Charmaine as completely as *The Circle* does Mae. Their nostalgia for a prelapsarian United States and the sentimentalism supporting it give the title its resonance, but also propels the book to an ending as airless as that of *The Circle*. Charmaine, like the true believer Mae, is in the end offered a form of knowledge, though its truth value is unclear: accepting it will make her "more free, but less secure;" refusing it, she will remain "more secure, but less free."

Newfoundland Quarterly 108.4 (Spring 2016): 57. Excerpt unavailable.

Resource Links 22.1 (October 2016): 61. By Linda TELGARSKY. (317 w.) Excerpt: The first part of the story focuses on the dark dystopian world. It is a dog-eat-dog, scary and often times violent place. Once the action moves to Consilience, the book still has its dark moments, but there are unexpected farcical threads (such as Elvis and Marilyn Monroe "possibilibots" (sexual robot companions)) that move the story from sinister to slapstick at times. Throughout the story, however, you are compelled to consider just how frail the constructs of society and family are and what you might do in the same circumstances.

TLS (Times Literary Supplement) 5870 (2 October 2015): 19. By Alex CLARK. (1597 w.) Excerpt: Consilience, the setting for Atwood's latest dystopian vision, is both like and unlike Gilead. It is a similarly repressive regime, heavily surveilled, in which deviation from its hierarchies and regulations will result in personal disaster; while the earlier book's rebels might find themselves hanged at its wall or banished to a radioactive extramural world, Consilience's Positron Project finds a more clandestine and medicalized solution to those who shun its embrace. But where once Atwood centred her imagination on a distortion of Old Testament ideology, now she takes the free market to its logical conclusion; in *The Heart Goes Last*, both male and female sexuality is a valuable commodity, and reproduction itself a means only to another stage of consumerism (literally: baby's blood is for sale).

Stone Mattress: Nine Tales. New York: Anchor Books, 2015.

Herizons 29.4 (Spring 2016): 35. By Irene D'SOUZA. (326 w.) Excerpt: *Stone Mattress* is a must-read for all who grew up on fairy tales that regaled them with the myth that their prince charming would come to the rescue. Atwood is simply at her best. Her stories resonate because they reveal universal truths.

Reviews of Books on Atwood

BANERJEE, Suparna. *Science, Gender and History: The Fantastic in Mary Shelley and Margaret Atwood*. Newcastle upon Tyne: Cambridge Scholars, 2014.

Indian Journal of Gender Studies 23.1 (2015): 179-183. By B.S. BINI. Excerpt: Suparna Banerjee's *Science, Gender and History: The Fantastic in Mary Shelley and Margaret*

Atwood accomplishes more than what is usually expected from a comparative analysis. The author has made a valuable contribution to the discourse around the 'science question in feminism.' Her study reflects a more complex polyphony than mere 'dia'-logic exchanges between temporalities depicted in the chosen novels. It is not a simplistic diachronic juxtaposition of texts and contexts of two writers exploring overlapping themes or mapping the interfaces of science and gender....Banerjee illustrates various aspects of Mary Shelley and Margaret Atwood's works that target the precarious proclivities of their times. However, so as to enhance her analysis, the author could have incorporated other novels of Atwood that have used aspects of 'the fantastic', especially *The Year of the Flood*. While the author has discussed Atwood's own views on fantasy as a radical mode of representation and critique, a more elaborate analysis could have been perhaps possible through a study of Atwood's interviews. These are a competent reflection of Atwood's views concerning politics and aesthetics where the author is quite articulate about her 'personal' poetics and philosophy of writing. I feel a brief analysis of other writers who have used fantasy as a mode of social critique, and the ways in which they validate or challenge existing prejudices and proclivities, would have made Banerjee's otherwise excellent entry point into a comparatively less explored research domain richer in scope. For instance, fantasy may not be such a radical narrative strategy. I am curious to know if any 'conformist' writer has ever represented her milieu through fantasy: a fantasy in which the narrative plays along the stereotypes and reinforces social biases?

Science-Fiction Studies 43:1 (2016): 153-154. By Justin COSNER. Excerpt: Aside from ... slight problems, this is a rich and satisfying exploration of two powerhouse figures in science fiction and their best fictions. Anyone with an interest in these authors, these texts, or the topics that guide this study cannot help but find insight here. Like Victor Frankenstein, Banerjee has breathed new life into these novels and their critical conversations.

Women's Studies-An Interdisciplinary Journal 45.4 (June 2016): 419. By Lauren MORRISON. Excerpt: By pairing the writings of Shelley and Atwood, Banerjee's project subscribes to the authors' belief in the necessary and enriching capacities of literature. Her study meaningfully contributes to a critical perspective of Shelley's and Atwood's use of the fantastic to subvert and challenge their respective socio-political milieux.

SHECKELS, Theodore F. *The Political in Margaret Atwood's Fiction: The Writing on the Wall of the Tent*. Farnham: Ashgate, 2012.

Contemporary Women's Writing 10.2 (2016): 306-308. By Alice RIDOUT. Excerpt: Theodore F. Sheckels's *The Political in Margaret Atwood's Fiction: The Writing on the Wall of the Tent*, winner of the 2012 Margaret Atwood Society Award for best book, undertakes the ambitious project of reading Atwood's novels chronologically from *The Edible Woman* (1970) to *The Year of the Flood* (2009), through the frameworks of Kenneth Boulding's categorization of power and Michel Foucault's theories of power and resistance. Sheckels starts by outlining Boulding's two categories of power based on "how the power operates interactively" and on "the power's results." Power that "operates interactively" can be identified as "threat power, exchange power, and love power," and, depending on "the power's results," we can identify the power as "destructive power, productive power, and integrative power." Although Sheckels offers a rationale for his application of Boulding namely, that Boulding enables us to see Atwood's work "as more properly realistic" Boulding's theories do not cohere clearly or productively with Foucault's. Sheckels himself is aware of this potential for conflict. However, the argument that "merging" these two theorists "produces few of the contradictions one might think inevitable" because they have "different foci" fails to convince."

YORK, Lorraine. *Margaret Atwood and the Labour of Literary Celebrity*. Toronto: University of Toronto Press, 2013.

Contemporary Women's Writing 10.2 (2016): 305-306. By Pilar SOMACARRERA. Excerpt: The study of literary celebrity is increasingly pertinent in a world where writers are more than ever obliged to take part in marketing processes through book tours, readings, literary festivals, and digital interaction with readers. Coming from a long-standing Atwood specialist, Lorraine York's latest book *Margaret Atwood and the Labour of Literary Celebrity* is a welcome follow-up to York's ongoing research on the relationship between Canadian writers and literary fame, a topic also approached by European scholars (Becker, Huggan, Somacarrera).